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Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XVII No. 3 Sunday, July 3, 1921 Price 25 Cents

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By Elmer Harris
Directed by Maurice Campbell
Photoplay by Percy Heath

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The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XVII No. 3 Sunday, July 3, 1921 Price 25c.

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News of the Week in Headlines

Monday

Greatest gathering of exhibitors in film history gather in Minneapolis for M. P. T. O. Convention.

N. A. M. P. I. reports more distributors are erecting own exchange buildings.

Educational convention in Chicago July 18-20.

Fox convention starts.

Tuesday

M. P. T. O. may establish $5,000,000 fund to finance production and distribution. Over 1,000 exhibitors at convention.

First National acquires more foreign pictures.

Wednesday

Adolph Zukor grilled by M. P. T. O. committee at convention. Plan for production causes intense discussion. "Lab" men seek floor on Brulatour activities. L. J. Selznick and B. B. Hampton make plea for centralized distribution in order to cut waste.

National Review Board to operate independent of N. A. M. P. I. "Editorial Committee."

Six subsidiaries of European Film Alliance formed.

Thursday

Sydney S. Cohen again heads M. P. T. O. Convention and Zukor to draw up new agreement regarding Famous Players' theater operations. "Lab" men pledged support of exhibitors. Opinion about evenly divided over production plan. Convention over.

Independent producers and distributors form co-operative organization.

M. H. Hoffman out of Pioneer.

David Warfield to make "Music Master" in films.

Dempsey serial for Vitagraph release.

Friday

Exodus from Minneapolis gains impetus.

Four more Neilan Prod. for First National.

Asso. Prod. foreign deals closed.

Jesse L. Lasky to make immediate cut of 25% in production. Studio improvements planned.

Allied Laboratories urge M. P. T. O. to take up matter with Eastman Kodak.

Saturday

Joe Brandt, president of Independent Distributors and Producers Association.

National Association laying plans for launching of its "editorial committee."

Pardoning the bad is injuring the good"—Benjamin Franklin.

Splendid Presentation of Home Life and Mother Love

Reginald Barker's Production
"THE OLD NEST"
Goldwyn

DIRECTOR ..... Reginald Barker
AUTHOR ..... Rupert Hughes
SCENARIO BY ..... Rupert Hughes
CAMERAMAN ..... Percy Hilburn
AS A WHOLE.....Well directed and ably constructed production with gripping appeal
STORY.....Adapted from story by Rupert Hughes. Home life theme and characterization rather than plot
DIRECTION.....Excellent throughout with many original strokes
PHOTOGRAPHY ..... Well done
LIGHTINGS.....Clear and sharp. Sometimes a little hard
CAMERA WORK ..... Good
PLAYERS.....All cooperate and act with a good deal of subtlety and restraint. Mary Alden creates a real woman
EXTERIORS ..... Good
INTERIORS ..... Very good
DETAIL.....Titles direct and forceful
CHARACTER OF STORY.....A mother's unfailing devotion to her children who grow up and become absorbed in their own interests
LENGTH OF PRODUCTION.....8,021 feet

At last a mother's heart has been turned inside out and its throbs, beats and impulses faithfully registered upon the screen, without exaggeration and without sugar-coated sentiment. Just a plain mother—universal in her love, unfailing in her devotion, and constant in her faith. She is not planted in any particular middle western town or any special locality. She is all over, in every state and in almost every home. Her character is drawn in a series of episodes presented in the order of time sequence and developed in a logical and truthful manner.

Not a moment is wasted in getting under way. The numerous sub-titles that usually introduce a picture are all done away with. The story is attacked at once and runs through a greater part of the initial reel before the first title is necessary.

This directness is evident throughout the entire production. Sometimes the slices of the mother's heart are cut with a satirical truthfulness and sometimes with tenderness and sympathy; seldom are they over-sentimental and never cruel. The credit for this is due to the director, who at all times maintained a balance and proportion and did not waiver from his main theme, which was mother love. The scenes build up one upon the other, all tied together by the mother and her children, until in the end the powerful message is brought home. The effect is accumulative. It piles on gently like snow and soon bears down upon you with a terrific weight. A burden composed entirely of little flashes from a mother's heart.

The story, which was written by Rupert Hughes and printed several years ago, deals with an average home. No extraordinary fortunes or misfortunes strike the family. What happens to them happens to the average family. The family is large and the mother has a lot of work. One child is lost in youth. The others grow up and slowly take their places in the world. Those who have virtues and reap fame and fortune have also defects. And those who have social defects, as every mother knows, have also excellent virtues. They marry and leave the old nest. The father bears up better throughout the different trials, but that is only because his nature is a bit more stubborn. The children's neglect is well presented towards the closing reels and by no means exaggerated. The production ends where one of the sons is appointed Attorney General by the President and all return home for a visit. There is no end to a story of a woman's heart, and this was certainly as good a place to finish as could be chosen. It makes a satisfactory conclusion and at the same time leaves one with the impression that the mother lives on and on regardless of the last episode presented.

There are some excellent bits of photography in this production and some splendid lighting effects that give a depth to the sets and a third dimension to the figures. A few soft focus effects were employed and a few more might have been used in the scenes that play upon the chords of affection and sympathy.

Mary Alden in the part of the mother builds up a sympathetic and wholly human character. Her work is excellent and places her in the fore rank of film stars. Dwight Crittenden as the country doctor and husband presents a pleasing and typical father. The children are all true to life.

A few good long shots and several nature study exposures add to the pictorial qualities and divert the attention from the home, only to return to it with more force.

The success of this production is due entirely to the happy combination of director, author and players. This powerful picture of a mother's heart was only made possible because Reginald Barker, Rupert Hughes and Mary Alden all pulled together in one direction—toward one goal.

Mother Theme Vividly Done Will Appeal to All

Box Office Analysis for the Exhibitor

This story will strike home and satisfy your audience, no matter where you are located. It will ring true in any state in the country. Its message will carry far and wide.

The last sub-title can be used in advertising it to your public. It reads as follows:

"If this picture should persuade you either to remember your mother piously, if she is dead; or, if she lives, to send her a long love letter or even a telegram, saying: 'I am well. I think of you and love you,' or, above all, to go home and see her, then this picture would give more real joy than any other picture ever made."

There is nothing in this entire production that is not wholesome and good entertainment for any sort of audience. Nothing that will offend and much that will appeal.

Splendid English Production In Romantic Setting

"CARNIVAL"

Knoles Production—United Artists

DIRECTOR ..... Harley Knoles
AUTHORS ..Matheson Lang and H. C. M. Harding
SCENARIO BY.....Adrian Johnson and Rosina Henley
CAMERAMAN ..... Philip Hatkin
AS A WHOLE.....Well balanced drama in old world setting. A satisfying entertainment
STORY ..... Adapted from the play "Carnival"
DIRECTION ..... Splendid
PHOTOGRAPHY ..... Excellent throughout
LIGHTINGS ..... Very good in parts
CAMERA WORK ..... Good
PLAYERS.....Matheson Lang does fine work. Support very good
EXTERIORS ..... Real Venice
INTERIORS ..... Good. Some big sets
DETAIL ..... Lot of money spent
CHARACTER OF STORY.....Modern Othello with tragedy avoided
LENGTH OF PRODUCTION ..... 7,300 feet

"Carnival" is a well balanced and very satisfying production, by far the very best that has come over from England since the war. First it was German films but now it threatens to be British.

The success of this production is due to a variety of attractive combinations. The acting stands out as excellent work and the support is very good. The story is quite plausible and is given a very attractive setting in the tragic city of Venice with its many gondolas, that do the work of our trolley cars in a more romantic manner. Besides this there are several very spectacular scenes employing hundreds of extas that are well registered and beautifully photographed. The picture has also a good balance between love, sex, jealousy and incident. There is also a relation between plot-development and characterization.

The story deals with an Italian Shakesparian actor in Venice, his attractive wife and her lover. Silvio Steno, the actor, has been neglecting his wife for his work and she has been accepting the attentions of his best friend. He soon finds out that something has been going on behind his back and the poison of jealousy gnaws at his nature. The climax comes during a performance of Othello. Just before the bedchamber scene Steno discovers that his best friend has been paying attention to his wife and they had been to the Carnival the evening before. His wife plays the part of Desdemona and from this moment on the play is taken out of Shakespeare's hands and becomes a reality. The curtain is rung down and in the blue room of the theater the wife explains the circumstances, and it all ends with a very satisfying clinch.

There are many very beautiful scenes and unusual effects in this production. Some of the photography is excellent and the night effects all well done. Especially beautiful lightings were given to the scenes in the nursery at night and big carnival shots where the light is played among the dancers. In some of the early scenes, however, the lighting was too diffused and uninteresting, and also in the stage-upon-the-stage the bed chamber of Desdemona should certainly have received a more dramatic lighting effect.

Matheson Lang plays the part of the Italian actor with a good deal of thought and care. His facial expressions are well registered and get over his thoughts, thus reducing the number of titles. Hilda Bailey plays his wife in a satisfactory manner though she does not build up the character in as convincing a manner as accomplished by the star. The supporting cast all do good work and include Ivor Novelle, Clifford Gray, Duchess D'Ansola, and Twinkles Hunter.

This production as a whole makes a very satisfactory feature and stands up well alongside of some of the season's best.

Don't Hesitate—It Will Please Them

Box Office Analysis for the Exhibitor

Judging from the applause that followed the showing of this at the Capitol Theater, New York, it don't seem that you can go wrong in placing it before your people. It is not very often that an audience in New York applaud a picture, especially in hot weather, and when they do it is significient.

Lay stress on the foreign settings, and the theme. Use the lines "A Modern Othello." "A story laid in Venice" or "See the Power of Jealousy."

Stage life is always attractive and the romantic settings will be well appreciated by your women patrons. You can safely talk about the star for his acting is sure to satisfy and there will certainly be more pictures featuring him.

Anything gay like streamers, toy balloons, and flags hung around the entrance will attract and at the same time symbolize the "Carnival." This feature presents many exploiting angles and is the kind of a picture your people want and will enjoy.

Action Aplenty In Truly Oriental Story

Sessue Hayakawa in
"WHERE LIGHTS ARE LOW"
Robertson-Cole

DIRECTOR ..... Colin Campbell
AUTHOR ..... Lloyd Osbourne
SCENARIO BY ..... Jack Cunningham
CAMERAMAN ..... Frank D. Williams
AS A WHOLE.....Gives the star a splendid role and is a suitable vehicle for him; excellent Oriental atmosphere and artistry
STORY.....A fairly conventional plot but one that contains live action, effective suspense and a great climax
DIRECTION.....First rate; has provided realistic and appropriate settings and given artistic detail good attention
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
CAMERA WORK ..... Satisfactory
STAR.....Gives a splendid performance as usual
SUPPORT.....Several native actors run star close second for honors
EXTERIORS ..... Good
INTERIORS ..... Fitting
DETAIL ..... All right
CHARACTER OF STORY.....Chinese Prince becomes Americanized and fights to free his native sweetheart from slave-dealer
LENGTH OF PRODUCTION.....About 6,000 feet

A feature of Hayakawa's latest production is the fact that he is supported by several Chinese actors who contribute splendid performances, and one particularly worthy of mention is Togo Yamanoto. In the fight at the climax, he and the star present one of the most realistic and thrilling fights seen recently on the screen. It is SOME fight, and the cameraman has done very good work filming it.

Lloyd Osbourne's story consists of a rather conventional plot with a slight resemblance to the Limehouse Nights stories. The customary tong feuds, slave markets and Oriental treachery, with a romance furnishing the cause for it all, make up it ingredients, and after the usual hair-breath escapes the happy ending is reached. Regardless of its subject matter, "Where Lights Are Low" is well stocked with action, suspense, and the things that make up swift moving drama.

The story gives Hayakawa a real live part, one that calls for a good deal of action though perhaps less acting than that of "Black Roses." As usual the Japanese star does excellent work. It seems a shame, however, that the star doesn't secure a really native leading lady. Gloria Payton doesn't even slightly resemble an Oriental maid, a fact that detracts from the reality of the piece. Director Campbell has seen to the production end of the picture in first rate fashion, providing artistic settings to represent the Chinese gardens and also interior settings arranged with care. Detail, as well, is given good attention.

Prince T'Su Wong is educated in America but his Uncle guardian, plans his return to China for a marriage with a girl of his own caste. Wong, however, is in love with Quan Yin, a peasant girl, whom he finds in the slave market of a coast city's Chinatown. Wong bids high and wins but is unable to pay the full price. The dealer holds the girl until Wong earns enough money to pay. Chang Bong Lo, a hatchet man, covets Quan Yin and wants her for himself. When Wong has the necessary money the dealer refuses to give him Quan Yin because Lo has threatened his life if he does. Yin is delivered to Lo but rescued by her lover after a terrific fight. They are married and prepare to sail to their native land. Just before sailing, Lo trails Wong to a telephone booth where the hatchet man is killed.

More Good Work from Japanese Star for You To Talk About

Box Office Analysis for the Exhibitor

You can promise your folks an actionful story with strictly Oriental atmosphere if you book "Where Lights Are Low." In the event of your having played "Black Roses," his last picture, you should be able to get them in by mere announcement of the star's name. The title of his present release is sure to attract the attention of those who favor stories of the Orient and those on the order of the Limehouse Nights.

With regard to promises you can talk about the acting of the star and mention the fact that he is supported by players of his own race who give splendid performances. Talk about the fight which is really gripping. There is one slave auction scene which the producer says is to be eliminated but which is hardly objectionable. There is nothing offensive in the picture, suggestion often replacing unpleasant reality. Catchlines and exploitation are worth while.

Some Good Dramatic Moments Though Not Quite Forceful Enough

Alice Lake in
"OVER THE WIRE"
Metro

DIRECTOR ..... Wesley Ruggles
AUTHOR ..... Arthur Somers Roche
SCENARIO BY ..... Edward Lowe, Jr.
CAMERAMAN ..... Allan Seigler
AS A WHOLE.....Drama that might have been made a good deal more forceful by capable players
STORY.....Has some effective situations and one especially good moment which the title refers to
DIRECTION.....Fair; slipped up when it came to handling players
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... All right
CAMERA WORK.....Shoots all scenes from same angle
STAR.....Does good work; is handicapped by weak support
SUPPORT.....Albert Roscoe lets fine opportunities go right by him; Alan Hale has small part
EXTERIORS ..... Only one or two
INTERIORS ..... Adequate
DETAIL ..... Suffices
CHARACTER OF STORY.....Girl marries man she believes to be the cause of her brother's suicide for revenge, but falls in love with him
LENGTH OF PRODUCTION.....About 6,000 feet

Arthur Somers Roche's story has a fairly familiar situation as its basis—that of the girl who marries for revenge, only to fall in love with her husband—but the manner of development and a few original twists make it worth while screen material and the sort that might have been made into a forceful picture drama. As it is director Ruggles has succeeded in putting over several effective bits in proper fashion, but there are other fine opportunities that he has missed.

In the first place the star, whose performance is good throughout, is handicapped by poor response from those selected to support her. This is especially so with regard to the work of Albert Roscoe, who never varies his facial expression at any time, even when he learns that his wife has married him for revenge. A little more action on his part would have helped a great deal.

There is one particularly good bit which gives the picture its title. The girl's brother commits suicide immediately after calling her on the phone. He had neglected to hang up the receiver and the girl, still listening on the wire, hears the shot. The spectator is shown the darkened room where only the smoke from the discharged revolver is visible. This registers genuinely. An unnecessary shooting incident at the close might easily have been eliminated.

What is undoubtedly an unintentional laugh, and is almost certain to strike the majority as rather humorous, is provided by a title when the broker falls in love with his assistant secretary and in order to make his progress easy he calls the real secretary in and tells her she doesn't look well and to take a vacation. When she reminds him that she has had her vacation, he tells her to take another.

Production values are adequate and Miss Lake is likely to please her admirers as Kathleen Dexter. She enters John Grannan's office to secure information which she is to pass on to Twyford, Grannan's enemy, who seeks to ruin Grannan in Wall St. But instead Kathleen falls in love with Grannan and when Twyford attempts to shoot the husband Kathleen shoots first, slightly wounding Twyford and proving to Grannan that she loves him.

Should Satisfy the Average Audience

Box Office Analysis for the Exhibitor

Exhibitors desiring to vary their program with an occasional dramatic picture will most likely satisfy the average audience with "Over the Wire." The title is rather attractive and can be played up effectively with catchlines and stunt exploitation. If your folks have shown a liking for the star in the past, use her name extensively in announcing a showing of "Over the Wire."

It might prove worth while to mention the name of Arthur Somers Roche and run the following in your program or advertising notices: "Don't marry your husband for spite. You're liable to fall in love with him. It happens in 'Over the Wire,' Alice Lake's latest Metro production." You will be sure to get them interested if you can secure a trailer of the incident of the suicide mentioned above. It is a good bit and they'll probably want to see more.

I am exclusive with Century Comedies

Brownie the National Joy Pup

THIS wonderful little dog has, within the past few months, proved himself one of the biggest attractions, comedy or feature, that any house of any size can show. Everybody in the world loves a smart little pup and here is what WID calls "The cleverest performing animal in pictures." Show him in "PLAYMATES" and "PALS," supported in both by Baby Peggy Montgomery, and in "SOCIETY DOGS," just released. Watch for him in "THREE WISE BOOBS." You can not do any better in the comedy line than play BROWNIE, the Wonder-dog.

JOE MARTIN

Play him sure in "A MONKEY MOVIE STAR"

WID says:

"It will be a sure-fire number with kids and will also prove amusing to grown-ups on the strength of the story that has been built up around the ape. Joe sees a moving picture company taking a scene and dreams the rest of the picture, in which he becomes a high salaried, temperamental star. Some of his expressions while undergoing a full toilet at the hands of his barbers are screams. It is a good comedy for any type of audience."

Watch for "A WHITE WINGS MONKEY"—soon.

UNIVERSAL-JEWEL COMEDIES

Cuddle up to Universal—you'll be needing us

Unconvincing and Mild Drama of English Social Life

"APPEARANCES"

Famous Players-Lasky British Producers, Ltd.

DIRECTOR ..... Donald Crisp
AUTHOR ..... Edward Knoblock
SCENARIO BY ..... Margaret Turnbull
CAMERAMAN ..... Hal Young
AS A WHOLE.....Unconvincing drama of social life in England
STORY.....Has good idea but poor continuity
DIRECTION ..... Nothing original
PHOTOGRAPHY ..... Good but plain
LIGHTINGS ..... Uninteresting
CAMERA WORK ..... Fair
PLAYERS ..... Do well in unattractive roles
SUPPORT ..... Good
EXTERIORS ..... Fine
INTERIORS ..... Fair
DETAIL.....Titles too long and too many, retard action
CHARACTER OF STORY.....Secretary to knight marries climber who speculates with firm's money in order to get more income and keep up appearances
LENGTH OF PRODUCTION ..... 5,284 feet

It is a long while before this story gets under way. Much of the footage of the first two reels are used up in introducing the actors with long titles and in presenting an English atmosphere filled with doubtful characters. It is not before the production is half over that the main theme is attacked. This extreme indirectness is furthermore added to some of the titles, which although very good in themselves, appear foreign to American eyes.

Both the director and continuity writer, it seems, flirted with the theme of this production and appeared to avoid attacking the real problem.

Kitty Mitchell is secretary to Sir William Rutherford and Lady Rutherford is very jealous, but is relieved when she learns that Kitty is engaged to be married. She marries an architect who attempts to put on appearances beyond his income. One title tells us that Kitty would demand luxuries as her natural right, but Kitty is the one to protest and do some extra work when the bills come rolling in. For this additional work Sir William sends her a signed blank check, and to prevent her cashing it her husband fills it out for 500 pounds instead of the 25 due. The check falls into the hands of a stock promotor who cashes it when the architect's stocks fail. The couple meet in the beautiful home of Sir William and are reunited. They promise to live within their incomes and pay back Sir William.

The entire production was made in England and marks the first of the Paramount made-in-England series to be given a Broadway showing. The entire cast is English. David Powell does good work in the part of Herbert Seaton, the architect, and Mary Glynne makes a very attractive secretary.

There are many beautiful and artistically chosen locations in this production which might well be improved by cutting and retitling.

English Castles and Foreign Production a Talking Point

Box Office Analysis for the Exhibitor

Tell your folks that this is an American picture made in England with an English company. Talk about the locations and gardens and English atmosphere. You will find many curious to see what can be done over there.

With careful editing and retitling the entertainment values of this production could be much improved. David Powell is known here and his name should attract those acquainted with the speaking stage.

If your audience likes foreign settings they will take to this one, but if they are at all critical they will probably demand something better. It might be well for you to see this first for it may present possibilities and suit the people you cater to. A good talking point might be the living beyond one's income idea, used in this production. Tell them that the newly married couple keep up "Appearances" by living in a Rolls-Royce style on a Ford income. This is certain to strike home.

Men!

In motion pictures *men* are as important as the pictures they sell to the nation's theatre-owners. We have placed out in the twenty odd exchange centres of the industry the kind of men you encounter in banks and the greater industrial organizations of the country. We haven't an average or common garden variety of "film man" in our entire organization and we don't expect to have any.

It is worth a thousand times the money we spend to advertise the *character* of the men selected by us as our face-to-face representatives with the exhibitors of the country. We have sent our men, without introduction or explanation, in to meet the bankers with whom we do business in our exchange centres and in every instance careful and observing bankers have written: "Your manager is a fine type of man."

Eugene Roth telegraphs from San Francisco, saying: "Your manager is very popular in this territory and a hundred per cent. square shooter." Hundreds of exhibitors writing or telegraphing "Good luck" have wound up by saying: "you'll have it here because of the man you have chosen in this territory."

Pictures are important and we will have *good* ones and *big* ones. But, even ahead of everything else, this organization is built and founded on *men*—strong, honest, powerful men who are proud and not ashamed of the business they are in; proud of the firm they work for; proud of the directors and producers whose pictures they sell; proud of the customers to whom they sell and proud of their own standing, as *men*, in the various territories.

F. B. WARREN
CORPORATION
1540 Broadway New York City

Most of the Attention Is Given to Visual Appeal

Carmel Myers in
"THE KISS"
Universal

DIRECTOR ..... Jack Conway
AUTHOR ..... Johnston McCully
SCENARIO BY ..... George Piper
CAMERAMAN ..... Herbert Glennon
AS A WHOLE.....Good looking sets and rather attractive artistic atmosphere, but little else
STORY.....Tale of old California that is weak in substance and has some action that doesn't impress
DIRECTION.....Apparently gave most of his attention to artistic detail and less to putting over the story
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
CAMERA WORK ..... Good
STAR.....Pretty and photographed to advantage; is inclined to pose too much
SUPPORT ..... Suitable types
EXTERIORS ..... Attractive
INTERIORS ..... Satisfactory
DETAIL ..... Adequate
CHARACTER OF STORY.....Girl in love with ranch owner's son fights to save him from a parent-arranged marriage
LENGTH OF PRODUCTION ..... 4,488 feet

After viewing Carmel Myers' recent Universal release, you're likely to wonder just why "The Kiss" has been selected as a title. Even though there is an embrace between the lovers it doesn't seem significant enough to make a title of it. At any rate, it doesn't matter if folks will be satisfied with a picture that is pretty to look at regardless of its story. An attractive atmosphere, which apparently consumed most of the director's time and attention presents a realistic old Southern California during the days of padres. Many splendid sets and general artistic effects help considerably to distract your observance of a none too original nor impressive tale.

Folks unfamiliar with customs and phrases relative to the period with which the story deals will hardly find explanation in the sub-titles, the majority of them containing words that probably won't mean very much to the average audience.

Johnston McCully's story is told against picturesque backgrounds that often hold the interest where the plot fails. Director Conway has gotten in good bits of realism at times that are effective, but he might have spent a little more effort in putting some "punch" into the action.

Carmel Myers makes a pretty, temperamental sort of heroine, that audiences will probably like. She poses too frequently and once or twice overdoes mannerisms apparently supposed to be indicative of her nationality. The cast is suitable and types well chosen. The names include George Periolat, Wm. E. Lawrence, P. J. Lockney and Jean Acker.

Erolinda, daughter of Vargas, who is superintendent of a ranch owned by Luis Baldarama, is in love with Andre Baldarama. The lovers plan to marry but keep it a secret until Andre's father tells him of the marriage he has planned for Andre with Isabella Chavez. Andre admits his love for Erolinda. In the meantime the girl confesses to her father her love for Andre. Later the two decide to elope but are traced by the girl's father, who shoots Andre, misunderstanding his intentions. Andre's native followers seek to kill Vargas when they believe he has shot Andre, but the latter is slightly wounded. Explanations follow and the marriage is possible when Isabella explains that she also loves someone other than Andre.

Makes Up In Atmosphere What It Lacks In Action

Box Office Analysis for the Exhibitor

Attractive atmosphere often goes a long way towards making up for story shortcomings and in "The Kiss" exhibitors will be able to satisfy their patrons with a picture that is good to look at, and contains many picturesque settings and a realistic atmosphere of old California. With regard to the story you might refer to the parent-made marriage theme if you think that will attract and use catchlines to get them interested.

In case the star is popular make good use of her name and show some stills in the lobby. Universal should be able to supply you with a good assortment of them and if properly displayed they will attract attention. Be sure to mention the artistic backgrounds and assure them that the picture is good to look at.

A Reginald Barker Production
THE OLD NEST
RUPERT HUGHES'
Heart-Gripping Story of the Home

A Frank Lloyd Production
THE INVISIBLE POWER
By Charles Kenyon
The Drama of Life's Hidden Force

Gouverneur Morris'
ACE OF HEARTS
Directed by Wallace Worsley
The Gripping Tale of "The Man Who Lived Too Long"

TOM MOORE *in*
BEATING THE GAME
By Charles Kenyon *Directed by* Victor Schertzinger
The Story of a Crook Who Became Mayor
A Frank Lloyd Production

BETTY COMPSON *in*
FOR THOSE WE LOVE
By Perley Poore Sheehan *Directed by* Arthur Rosson
A Beautiful Story of a Great Devotion

RUPERT HUGHES'
DANGEROUS CURVE AHEAD
Directed by E. Mason Hopper
The Picture They've All Been Waiting For

Leroy Scott's Story of an Underworld Passion Flower
THE NIGHT ROSE
Directed by Wallace Worsley

WILL ROGERS *in*
DOUBLING FOR ROMEO
By Elmer Rice, Will Rogers and William Shakespeare
(*one of these boys was famous*)
Directed by Clarence Badger

A Frank Lloyd Production
THE GRIM COMEDIAN
By Rita Weiman
A Dramatic Tale of the Irony of Fate

The Adventures of an Amateur Vamp
ALL'S FAIR IN LOVE
Adapted from the Stage Success, "The Bridal Path"
By Thompson Buchanan *Directed by* E. Mason Hopper

A Frank Lloyd Production
THE MAN FROM LOST RIVER
By Katharine Newlin Burt
A Strong Story by the Author of "The Branding Iron"

BETTY COMPSON *in*
EVEN AS EVE
By Perley Poore Sheehan *Directed* by Arthur Rosson
A Glamorous Romance of the Ages

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for the season of

1921 - 1922

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Story of Young Love and Laughter
THE GLORIOUS FOOL
Directed by E. Mason Hopper

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THE SHIP
Directed by His Son, Gabriellano
A Gigantic Spectacle of the Birth of a People

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A Great Drama of the Melting Pot
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By Anzia Yezierska *Directed by* E. Mason Hopper

Hall Caine's
THE CHRISTIAN
One of the Greatest Stories Ever Told

The Story of a Crowd — A Study in Fear
THE SIN FLOOD
By Henning Berger *Directed by* Wallace Worsley

TOM MOORE *in*
THE MAN WITH TWO MOTHERS
By Alice Duer Miller *Directed by* Paul Bern

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Watch For It!
Personally directed by Rupert Hughes

A Powerful Drama of Marriage and Disillusion
GRAND LARCENY
By Albert Payson Terhune
Directed by Wallace Worsely

Alice Duer Miller's
SHE GOT WHAT SHE WANTED
Directed by E. Mason Hopper

Players Do Good Work In Poor Story

Maurice Tourneur Prod.

"THE FOOLISH MATRONS"

Associated Producers, Inc.

DIRECTORS.....Maurice Tourneur and Clarence L. Brown
AUTHOR ..... Donn Bryne
SCENARIO BY ..... Wyndham Gittens
CAMERAMEN.....Chas. Van Enger and K. G. MacLean
AS A WHOLE....Three stories unsuccessfully tied into one. Rebuilt confusing and jumpy
STORY.....Made a better novel than picture
DIRECTION.....Very good in spots with some bad breaks. Gives undue proportion to minor scenes
PHOTOGRAPHY.....Good. New York locations ordinary
LIGHTINGS ..... Splendid
CAMERA WORK ..... Satisfactory
PLAYERS.....Do good work and suit the parts they carry through. Types well chosen
EXTERIORS.....Good. Nice rain and night effects
INTERIORS ..... Fair
DETAIL.....Quite good. A lot of money spent
CHARACTER OF STORY.....Three women marry. One marries for old fashioned love, one for fame, one for luxuries. Love wins out. The rest end in ruin
LENGTH OF PRODUCTION ..... 6,544 feet

There are three separate stories in "The Foolish Matrons" and the tie that joins them together is not as strong as it might be. The story concerns three girls who marry in the start of the picture. One marries for luxuries, one for a career, and the third for love. Of course love finishes and withstands the bombardment of time while the other two succumb.

From time to time as one story is being developed the other two are entirely forgotten. This is due to faulty continuity and poor cutting. The story too might have helped if all three girls had known each other or had roomed together as the three girls do in Clyde Fitch's comedy "Girls."

The girl that marries for luxuries comes from the south with her husband and falls to temptations in New York. While the husband has a very responsible position as legal advisor to a large firm they are nevertheless shown living in an east side third rate boarding house. There is a location showing the women gazing into a Fifth Avenue jeweler's window that is very much too long. Incidentally the Fifth Avenue jeweler receives a good deal of unnecessary advertising.

The second girl marries for a career and sticks to her job as newspaper woman while her husband, a poet craving for the country, takes to drink. This too ends badly for he dies just as he gets out to his mother's house with the aid of a taxi driver. Now if it only takes a taxi to get from New York to happiness why did he not do so long ago? The story pictures the wife making no home but does not hint that she had any hold on him at all.

Finally the woman who marries for love surely has the best of the whole bargain for it is no trick to be happy if you are a beautiful actress and love a great surgeon who is also rich and handsome and has a large estate. Surely the parallel is weak for it contrasts people confronted with difficulties and problems and holds up to them a mirror of ideals.

A good deal of attention has been paid to the photography and many expensive sets were used in its production. Rain scenes and night effects are splendidly registered. There is an oncoming storm taken in a blooming orchard that gives a splendid impression of changing atmospheric conditions.

The players all do good work in a difficult and impossible story. The parts of the three girls are played by Doris May, Mildred Manning and Kathleen Kirkham. Hobart Bosworth, Charles Meredith and Wallace MacDonald play the parts of the three husbands. Michael Dark, Betty Schade, Margaret McWade and Frankie Lee form the supporting cast. The types throughout the entire production were all well chosen.

Will Please Women Audiences and Show Up Better if Cut and Re-Edited

Box Office Analysis for the Exhibitor

A little editing and considerable cutting would do a great deal for this picture and certainly make it more presentable than it is at present. The theme is quite an attractive one and has a box office value.

Lay stress on the three women marrying for different things and keep them guessing as to which wins out in the end. However, you had better see this one first and use your own judgment before showing.

The sets and acting are both splendid and so is the photography. Lay stress on these points and also mention the fact that the story centers around social life in New York.

Biblical Story Given Spectacular Presentation

Malcolm Strauss Production

"THE TWICE BORN WOMAN"

Sonora Pictures—State Rights

DIRECTOR ..... Not credited
AUTHORS ..... Malcolm Strauss and Eve Unsell
SCENARIO BY ..... Eve Unsell
CAMERAMAN ..... Not credited
AS A WHOLE.....Foreign made production that shows serious effort but doesn't compare favorably with American contemporaries
STORY.....A rather faithful version of the life of Mary Magdalen and incidents typical of the Passion Play
DIRECTION.....A matter mostly of attention to settings and handling of players
PHOTOGRAPHY ..... Usually good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
PLAYERS.....Deyha Loti an impassive Mary; emotional ability required for such an interpretation is lacking; make-ups generally poor
EXTERIORS ..... Many well constructed and large sets
INTERIORS ..... Very good
DETAIL ..... Suffices
CHARACTER OF STORY.....Strictly religious atmosphere
LENGTH OF PRODUCTION.....About 6,000 feet

Malcolm Strauss Productions are presenting under the title of "The Twice Born Woman" a picture based on the life of Mary Magdalen. It is really not a story but a series of incidents in the life of the woman famed in religious history as a penitent. The facts are imparted by means of necessary titles which are both long and numerous, although absolutely essential in maintaining some sort of a continuity, without which the production would be merely a series of photographs.

Technically the feature, which is said to be the output of an Italian company, cannot compare with the American motion picture. The settings are well constructed and denote a certain quality of skill, but they usually appear stagey to the extent of destroying any sense of reality. There are one or two large exterior settings which are effective and in which mob scenes are well handled. The interior settings aim to conform to the period they represent but are doubtful in some matters of detail. The cameraman has used good judgment in locations and position, and the photography is usually up to the standard, with one or two exceptions where it is jerky.

It is quite likely that in preparation for American audiences the production has undergone considerable cutting and revision. If such be the case, credit is due to those who did the work and were able to retain at least a connected interest.

The work of Italian actors, headed by Deyha Loti in the title role, offers poor contrast to both American and other European players, not only in ability but in matters of poise, make-up, and the like. They often indicate an uneasy manner and the camera frequently catches them unprepared at the first grind of the handle.

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Box Office Analysis for the Exhibitor

Malcolm Strauss Production
"THE TWICE BORN WOMAN"
Sonora Pictures—State Rights

"The Twice Born Woman" is essentially another form of Passion Play and as such should find a ready market in churches, seminaries, and religious institutions generally. As straight entertainment the value of the production is doubtful since it is strictly of a pious nature and has more or less of a devotional atmosphere. The narrative touches on the most unhappy moments in both the life of Mary Magdalen and the life of Christ, and even though the producer is careful to spare the spectator any harrowing scenes, still the suggestion is sufficient to make it "heavy" at times.

The feature is best suited to non-theatrical purposes and though you might announce the title without any further explanation and draw a crowd, the deception would not be practical, particularly if you cater to "regulars."

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New Fox Stars Should Please If They Get Proper Stories

Edna Murphy and Johnnie Walker in
"LIVE WIRES"
Fox

DIRECTOR ..... Edward Sedgwick
AUTHORS.....Edward Sedgwick and Charles Emerson Cook
SCENARIO BY .....Jack Strumwasser
CAMERAMAN ..... Victor Milner
AS A WHOLE.....A vehicle for the latest Fox combination, but doesn't give them auspicious introduction
STORY.....What good action it contains is all crowded into last reel; heart interest is forced
DIRECTION.....Fair; indicates a hurried production in matters of detail, especially with reference to settings
PHOTOGRAPHY ..... Ordinary
LIGHTINGS ..... Some poor
CAMERA WORK.....Very good in airplane stunt scene
STARS.....Johnnie Walker is given the stellar part; need better stories to put them over
SUPPORT.....Hayward Mack, the villain; college boys poor types
EXTERIORS ..... Adequate
INTERIORS ..... Fair
DETAIL ..... Sufficient
CHARACTER OF STORY.....Football star kidnapped after refusing to "throw" the game; escapes in time to go in and win for his school
LENGTH OF PRODUCTION.....About 5,000 feet

"Live Wires," the story selected for Johnny Walker and Edna Murphy's introduction to picture patrons as Fox co-stars, doesn't give them a very propitious debut. The stars' roles aren't well balanced so that Walker is much more of a hero than Miss Murphy is a heroine. Then, too, Walker showers all his affection upon his mother, even excluding the heroine, his sweetheart, in the final fade-out embrace.

Director Sedgwick and Charles Emerson Cook have employed all the familiar hero-making situations which have been used before and incidentally injected a heart interest which might have proven effective if the director hadn't made it so obviously forced. This is first evidenced in the death of the father and the subsequent option on the farm held by the villain.

It is quite clear that the action, and the best business in the picture, is saved for the last reel, when they get a good deal out of a football game climax in which the kidnapped hero makes his escape, hops a train and is picked up from the roof of one of the coaches by an airplane, finally arriving in time to get into the last quarter of the game and make a touchdown which wins for his team. Another good touch, though not at all plausible, is provided by the telegraph message which the hero sends by tapping some wires which sends a message to his sweetheart.

Johnnie Walker has a busy time of it for most of the five reels and if given some better material he and Miss Murphy ought to prove as agreeable as a former Fox co-star combination, Albert Ray and Elinor Fair.

Bob Harding is called home from college by the death of his father. Flannery, a crook, secures a false option on the Harding farm, thinking he will force Bob to "throw" the coming football game in return for the paper he holds. Bob refuses and Flannery's men kidnap the football star and hold him prisoner in a barn. Bob manages to tap some telegraph wires and get a message to his sweetheart, a telegraph operator. She responds, Bob reaches the game in time to defeat Flannery's team and the sweetheart's father, formerly tricked by Flannery, secures the option paper and all is well.

Play Up the Star Combination and Exploit This for Future Releases

Box Office Analysis for the Exhibitor

Although they haven't obtained an original or particularly attractive story for the new co-stars' initial production, "Live Wires" gives Johnny Walker a good send-off, inasmuch as he has a part that is likely to make him popular and keeps him busy for most of the five reels, and particularly in the last reel, with the football sequence, he's certain to gain the favor of boys and men. Miss Murphy has a pleasing personality that isn't given proper prominence in "Live Wires." She had better speak up for a good part next time.

Concentrate upon the appearance of two new Fox stars and use stills of Walker and Miss Murphy for lobby display. With reference to the story, play up the football sequence and you are safe in promising a good climax and some airplane stunt stuff that is always certain to draw a good many. Any catchlines you might use would probably indicate a too familiar story, so resort to other exploitation and the debut of the co-stars.

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An Unhappy Theme Made More So by Extreme Footage

Whitman Bennett presents
"SALVATION NELL"
Associated First National Pictures

DIRECTOR ..... Kenneth Webb
AUTHOR ..... Edward Sheldon
SCENARIO BY ..... Dorothy Farnum
CAMERAMAN ..... Ernest Hallor
AS A WHOLE.....A good production and a story that will satisfy those who like unhappiness in large doses
STORY.....Once a popular stage play; has screen possibilities but makes "heavy" entertainment
DIRECTION.....Lays on the "sob stuff" much too thick and uses about three reels too many
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
CAMERA WORK ..... Satisfactory
PLAYERS.....Pauline Starke the personification of sorrow in title role; Joseph King adequate; others suitable
EXTERIORS ..... Usually artificial looking
INTERIORS ..... Suffice
DETAIL ..... Altogether too much of it
CHARACTER OF STORY....Girl sacrifices everything for man who is unworthy of her and later finds happiness with the Salvation Army
LENGTH OF PRODUCTION ..... 7,681 feet

The figures in the above line are one reason for "Salvation Nell" failing to make a very successful screen play. There are about three reels too many used in telling Edward Sheldon's story, which gained a certain amount of fame for Minnie Maddern Fiske several years ago when she played the title role in the stage version. In the first place, the majority of people who patronize picture theaters aren't keen on stories that dwell on unhappiness in any phase no matter how true to life it may be. And in "Salvation Nell," with its down-trodden heroine and her long suffering sequences, they are handed a pill too large to swallow. The picture is melancholy from beginning to end, and each episode is so long in the telling that whatever sympathy or force its realism might project, is lost in considerable unnecessary and tedious detail.

One notably extended sequence is that in which the lover referred to as a "bum" returns to his "girl," now a Captain in the Salvation Army, and the scene in which they decide to renew the old life and change their minds many times is held so long that the spectator feels inclined to fall asleep and have someone arouse him when the players finally make up their minds and proceed. The same is true of the ending which is altogether too long drawn out, so much so that it will be hard to keep them in their seats until "The End" is announced.

Production values are adequate and the cast is capable and thoroughly suitable. Pauline Starke is the suffering heroine who is given an over-abundance of close-ups. Joseph King is the drink victim-lover who is the cause of her suffering. The sub-titles are written in true yeggman fashion and one quotes the heroine as saying, (after she has been in the Salvation Army for seven years) "I must go down stairs and calm a drunk."

Nell Sanders is so much in love with Jim Platt that she forgives all his faults, even to his refusing to marry her. Jim, nevertheless, is man enough to kill another who says something against his "girl's" character. For seven years Jim is a prisoner while Nell becomes a Captain in the Salvation Army and mothers her son, Little Jim. Upon his release, Jim seeks Nell and persuades her to return to the old life. She refuses and tries to reform him. She is successful after what seems to the spectator a terrible long time.

Popular Title and Exploitation Should Gather Patronage

Box Office Analysis for the Exhibitor

For a hot summer day, or night, you're liable to find a good many walking out of your theater if you play "Salvation Nell" in its present 7,681 feet. Even the unhappy theme would not be half as objectionable as its long drown out sequences that try your patience particularly if you are looking for light, frothy entertainment or something of a less heavy variety. Whitman Bennett's production will stand a much better chance and gain more credit for the director by considerable cutting.

There should be little difficulty in getting folks in if you play up the title properly recalling the stage play and enlisting the aid of your local Salvation Army band in putting it over. They would probably welcome the opportunity of some free propaganda. The feature is certainly a boost for that organization. Pauline Starke is popular enough to warrant the use of her name and fair exploitation should fill your house.

Director, Star and Title Writer Make Old Stuff Good

Buck Jones in
"STRAIGHT FROM THE SHOULDER"
Fox

DIRECTOR ..... Bernard Durning
AUTHOR ..... Roy Norton
SCENARIO BY ..... John Montague
CAMERAMAN ..... Frank Good
AS A WHOLE.....Pleasing Western with plenty of action
STORY.....Old stuff but with an attempt at characterization
DIRECTION.....Registers generally and puts over thrills; weak in spots
PHOTOGRAPHY.....Varied; some splendid shots; composition disregarded
LIGHTINGS ..... Fair
CAMERA WORK ..... Good generally
STAR ..... Is both forceful and whimsical
SUPPORT ..... Very good
EXTERIORS ..... Registered good atmosphere
INTERIORS ..... Suffice
DETAIL ..... Good. Titles breezy and humorous
CHARACTER OF STORY.....Peace loving fellow fights the bad men and cleans up a mining town. Double love thread woven into action
LENGTH OF PRODUCTION ..... 5,527 feet

While this story is built on the usual Western lines with regulation fights and pistol play it is, however, raised above the level of the ordinary and presents a pleasing and amusing feature.

The director, star and title writer share the laurels for the success of the production. The director contributed a light hand and swift action, the star a whimsically human characterization besides good athletic stuff, and the title writer added the laughs. A rare and happy combination.

The director has done well in maintaining a fair balance between the comedy and drama of this production. He has been careful not to let them overlap for he would have destroyed either the one or the other. It is this careful insulation of both lines of the story that helps greatly to put over a plain theme.

Buck Jones, besides playing the ordinary Western shoot-you-dead cowboy hero, adds a human note to the part and even attempts to present a live character —a character that is fascinating and amusing. He presents an indifferent sort of a fellow who loves peace and quiet, but let anyone start something and he will be there. His fighting nature is ever at war with his other self.

The photography and camera work are both good and bad in spots. While the photograph cameraman has caught some splendid locations and a few views at unusual angles, still he has disregarded composition and black and white balance. He has done well with the swift moving episodes, but has been tempted to slow down the crank a little too much, giving an unnatural speed that is almost uncanny to the stunt shots in this picture. While a little speeding-up will add snap and ginger to a climax, when the trick is overdone the observer is made aware of the fact that he is viewing a bit of clever photography and is distracted from the story.

"Peaceful," the hero, has shot Bill Higgins, a wild man, and spends two weeks nursing him through. He then starts out for Peaceful Valley to find Higgins' wife and ask her to take him back. Peaceful Valley is a mining town and is bullied by Big Ben, a false alarm. After some rough stuff and a free-for-all fight Ben attempts to rob the stage of a chest of gold and the girl, but the hero follows. A real thriller is produced in the shots where Buck Jones hangs on to the bottom of the flying coach and is dragged across the turf at a wild speed, and again where he climbs to the box from the front axle of the moving stage.

Should Go Well Before an Average Audience

Box Office Analysis for the Exhibitor

Although this story is simple you can feel sure that the production as a whole will be considered entertaining by an average audience. If your folks like a good old-fashioned fight, they won't be at all disappointed with "Straight From the Shoulder." There is nothing high-brow about this picture and you can safely count on a good many laughs to come from the titles.

You might use a catch line to read "'Straight From the Shoulder' has a thrill and a punch." Lay stress on the athletic feats and good horseback riding; also mention the chest of gold and the girl on a runaway coach.

Use the star's name for he has many admirers and a very attractive personality. There should be no difficulty in putting this Western across in a satisfactory manner. The Fox organization has a collection of stills and posters which you could secure for lobby displays. The press sheet has a few advertising ideas which you might care to exploit.

No High Lights Either In Story or Production

"DEVOTION"
Associated Producers

DIRECTOR ..... Burton George
AUTHOR ..... A. J. Bimberg
SCENARIO BY ..... A. J. Bimberg
CAMERAMAN ..... Ollie Leach
AS A WHOLE.....Loosely constructed piece that is developed by coincident mainly
STORY.....Creates a bit of mystery, but it doesn't impress; is obvious all the way through
DIRECTION.....Doesn't keep the spectator guessing as to the outcome
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... All right
CAMERA WORK ..... Average
PLAYERS.....Hazel Dawn is pleasing and Violet Palmer displays some pretty costumes; E. K. Lincoln always a good hero
EXTERIORS ..... Few
INTERIORS ..... Fair
DETAIL ..... Suffices
CHARACTER OF STORY.....Through her devotion to her unsuccessful husband, wife stays by him through all his misfortunes
LENGTH OF PRODUCTION.....5,669 feet

Associated Producers are presenting in "Devotion" a picture that explains an interesting and convincing theory as far as the sub-titles are concerned, but the way in which the story is told in pictures hasn't the conviction of the titles. True enough, the heroine is devoted to her husband, but not sufficiently so to make her disbelieve something against him and a matter which is her own presumption.

The theme is related in episodic fashion. First you are presented with the facts of two girls, one marrying for money, the other for love. The action jumps around, dividing its time between these two homes and with flashes every now and then of crooks and some hint at a desperate plan which they are arranging (and never develops), with an illegitimate child given a share of prominence. Some of these scenes are typical of the 10—20—30's.

Every time the author wanted to proceed with his story he selected coincident as a basis of procedure, which would not have been as obvious if there were some original twists or if it gathered some sort of suspense. The ending is obvious nearly all the way. "Devotion" doesn't boast of an unusual production, the sets being for the most part very studio-looking affairs, with one draped like a funeral parlor. Some scenes of the horse show are very good.

Hazel Dawn is perhaps the featured player, the caption reading "Devotion"—with Hazel Dawn. She is thoroughly pleasing and with E. K. Lincoln is an asset to the picture. Violet Palmer is a wee bit plump, but shows some pretty gowns. Bradley Barker is a mild villain. Others are Renita Randolph, Henry G. Sell and Wedgewood Nowell.

Ruth Wayne marries Robert Trent, who is poor but Ruth loves him. Stephen Bond, rich and an old admirer of Ruth's, gives Trent a position out West so that he (Bond) can lavish attention upon Ruth in her husband's absence. Marian, Ruth's sister, who has married Teddy Grandin for his money, encourages Bond's attentions to Ruth. Trent returns and his suspicion is aroused. In the meantime Ruth has learned of a child of whom she believes her husband is the father. It turns out that Bond is the father, Ruth clears herself of suspicion in connection with Bond and she and Bob start life over again. There is some footage devoted to showing the home life of the sister who married for money.

Title Can Be Exploited and Names of Players Used

Box Office Analysis for the Exhibitor

Undoubtedly the title of this Associated Producers' release will prove attractive if properly exploited. Folks who aren't critical about such things as story construction, development of plot and the like, will perhaps be fairly well satisfied, and the more so if they are keen on the domestic drama. Your women patrons will be liable to accept it more favorably than the men.

Burton George's name isn't well enough known to warrant using in connection with the production, but in the cast are some well-known names, including Hazel Dawn, who hasn't been seen on the screen recently, but is almost certain to be remembered, and E. K. Lincoln should have a following. Also Henry G. Sell may be familiar to them. Catchlines can be used if you desire.

Some Short Reels

"The Love Egg"—Punch-Educational

Type of production.....2 reel comedy

There is a lot of real fun and a good many laughs in this farce. Not only that, but it also contains some new comedy stuff that will go over big. The titles are short and snappy and add to the number of laughs. The action is swift and breezy without resorting to the much overdone chase. In the first part of this comedy the lonely girl writes her heart's message on an egg. Then follows the title—"Ten Years Later." The message is received in a Hartford lunch room. A lot of fun is produced in the opening of the egg and a good deal more after the ten-year-old fruit is finally cracked. The hero answers the message on the egg and when he arrives he finds that the girl is already a widow. Another funny bit in this is where the baby ties the money to the tail of his kite and the cord breaks. The comedy finishes with a nice take-off on the melodramatic airplane transfers that have become so popular on the screen. If you are looking for a comedy that has double the average number of laughs with a thrill at the end, get this one.

"A Chili Romance"—Federated Film Exchanges

Type of production.....2 reel comedy

The Hallroom Boys are growing better and funnier with each performance. Sid Smith has all the equipment required for a first class comedian and a few things of his own besides. They will make you laugh and when they can do that you can certainly depend upon them to tickle your audience. "A Chili Romance" is a Mexican-general and bandit comedy with a lot of new stuff and a good deal of swift action. The Hallroom Boys are wrecked in a train and find a pair of fancy uniforms in place of their clothes. Dressed in these colorful costumes their adventures begin and center around the capture of a band of bandits. It is hard to tell half of the time whether the bandits have captured the boys or the boys have captured the bandits, but it doesn't matter for it is all very funny. If you are anxious to get some new stuff that has sure-fire laughs, get a sight of this one.

"Robinson Crusoe Limited"—Mermaid-Educational

Type of production.....2 reel comedy

There is some genuine fun in this comedy which is one of the very best of this series. Most of the humor is obtained on the shores of the cannibal island. The stranded passengers, the savages and the ostrich that lays explosive eggs to order, all contribute to the many laughs in this two reel comedy. The locations are all well chosen and the action is swift, at the same time presenting several surprises. There is a lot of new stuff in this one and you need not worry about your audience falling asleep when you run this before them.

"Annette Kellerman in the Art of Diving"—Educational

Type of production.....1 reel slow motion

A nice cooling picture for a hot day. Annette Kellerman does many fancy and a few plain dives in full view of both the plain and slow motion camera. This type of picture is becoming more and more popular as a program filler. It is amusing, instructive and presents a humorous note. The spray of the water climbs slowly upon the screen as the graceful body passes under the surface. In one part of this the action is reversed and the performer is shown rising out of the water through the air and back upon the springboard. This single reel would make a good, cool and amusing filler for the hot weather season.

"Screen Snapshots" No. 2—Federated Film Exchanges

Type of production.....1 reel fan magazine

This is the second of the series of "Screen Snapshots" which promises to become a popular magazine. Favorite film stars appear off duty on the screen, besides other scenes of interest to the movie fan, as a view of the Fox Sunshine studios being invaded by the marines. Dustin Farnum has a good time with a speed boat in full view of the camera. Anna Q. Nilsson sails for Europe and Lionel Barrymore is shown playing a peddler in a new production that contains a Chinese set. May Collins tells the camera man that she is going to marry Charlie in spite of his big feet. This magazine ends with several shots showing the making of a lion's den picture.

"Torchy's Big Lead"—Torchy, Educational

Type of production.....2 reel comedy

There is a good deal of padding in these two reels. Most of the comedy is produced by allowing a gang of immigrants to follow a walking stick and wishing this cane upon various people. Much of the action is long and drawn out and hardly explains itself. Torchy in the first reel brings some toys to his girl's sick father and also a dog that he bought from boys on the street. But that was the same dog that they were trying to get rid of. The rest of this comedy is taken up with the immigrants wandering through the streets following the embarrassed person who happens to carry the cane. As a whole the comedy is tame and mild and the production has few laughs.

"Snookey's Wild Oats"—Chester Educational

Type of production.....2 reel comedy

Snookey, the almost human monkey, has done better than he does in this two reel comedy. The story deals with tramps, a baby that is kidnapped, and the monkey that brings home the kid. There are several good freight car scenes and a good smash-up which splinters the box in which the baby is supposed to be. In one scene Snookey gets some potatoes that the farmer has filled with gunpowder and heats them over the fire. Unable to extinguish the flaming potato he throws it across the road and it explodes, hitting the farmer. This comedy is a mild entertainment.

"Friday the 13th"—Federated Film Exchanges

Type of production.....2 reel comedy

The idea of this comedy will please all those who have ever laughed at anyone who was superstitious. Finding horse shoes, walking under ladders, and all the other signs of fortune or misfortune are used to get a laugh in this comedy. There is a very funny part, though perhaps a little overdone, where the Hallroom Boys find a pocketbook stuck to a policeman's heel. After all the fun that can be extracted from this idea is exhausted the boys pay a visit to a chiropractor and get a straightening-out treatment. Sid Smith does a good many acrobatic stunts in these shots and after he is all straightened he attempts a similar treatment on the doctor's wife. A chase follows in which Sid flies off the top of a tall building and floats through the air with an umbrella for a parachute. There are a good many laughs in this series of comedies and it might be well for you to look into them.

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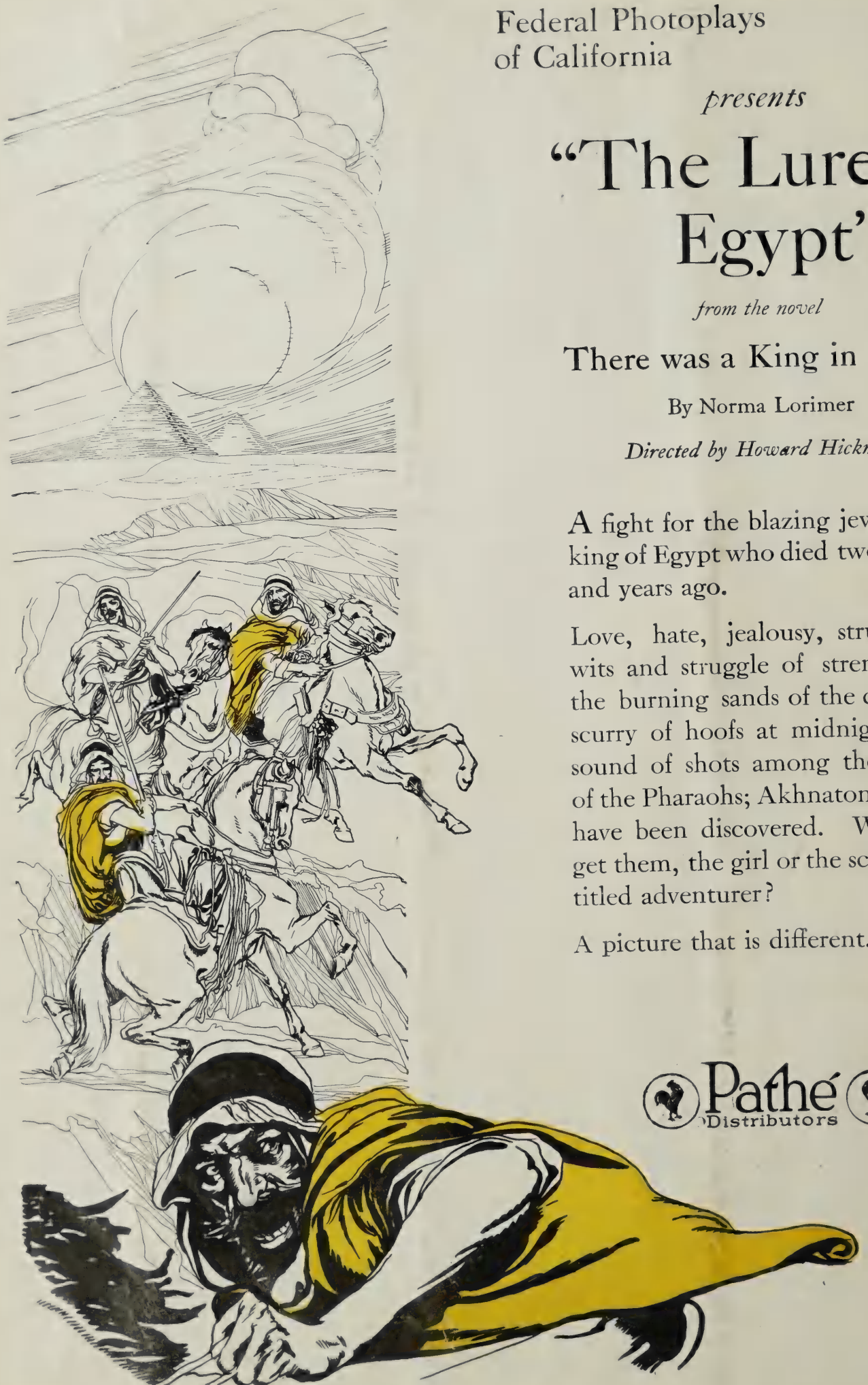

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Directed by Howard Hickman

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A picture that is different.

Pathé Distributors

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XVII No. 9 Sunday, July 10, 1921 Price 25 Cents

Announcing Our First 18 Productions

While 1,500 delegates in convention and several thousand exhibitors at home have been fighting the battle of screen independence, the F. B. Warren Corporation has organized itself into the largest independent distributing company in the industry and procured for exhibitors the powerful producers and productions that make independent theatres possible.

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LOIS WEBER PRODUCTIONS: *Four of them.* This brilliant, able woman was making pictures that grossed upwards of $500,000 each four years ago when no pictures except "The Birth of a Nation," "Quo Vadis" and "Cabiria" were grossing half of that amount. She has now set out to excel everything she has done before. Her production, "The Blot" is our first release on September 4.

VICTOR SCHERTZINGER PRODUCTIONS: *Four of them.* Remember "His Mother's Boy," "String Beans," "Nine O'clock Town," "Mr. Barnes of New York," "The Hired Man" and a score of other human pictures? He made them and in addition wrote several of the stories. It was pictures like these added to the splendid Charles Ray personality that established Ray's deserved success. Our first Schertzinger release, "Prosperity?" is set for September 25.

INTERNATIONAL BIG 4: One great production from each of four European countries —Norway, France, Italy and perhaps England. Each a production that will gross upwards of $300,000. Our first release is Charles Dickens' "Our Mutual Friend," in early October. Produced by Nordisk Films of Copenhagen.

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MOONGOLD. The most successful short-length feature ever made in America. A Will Bradley production that is just finishing a five weeks run in the three Famous Players-Lasky Theatres in New York.

This one announcement embraces eighteen smashing big, feature-length productions and one established short-subject success. We have closed other producers who will be announced in a few days at the expiration of their present contracts.

We will release a minimum of 30 big productions in our first year; one release each week from September to June, starting Sunday, September 4. We also will release other short-reel attractions on regular weekly schedule.

500 big theatres in the United States are playing our attractions September 4 for INDEPENDENCE WEEK.

F. B. WARREN
CORPORATION
1540 Broadway New York City

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XVII No. 9 Sunday, July 10, 1921 Price 25c.

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News of the Week in Headlines

Monday

Legal holiday.

Tuesday

Independent Producers and Distributors Association to seek Federal law in order to fight piracy of films.

"Editorial Committee" of National Association to be ready shortly. Three alternates from each company on committee.

International Reform Bureau announces intention of "cleaning up" New Jersey.

Wednesday

Governor Miller fails to appoint censors for New York State.

Six companies in non-theatrical field perfecting important combine.

Metro convention under way at Astor, New York.

Thursday

No relief from film and admission taxes in sight. Government still needs large sums of money.

Postmaster-General Hays promises National Association committee to facilitate film shipments by mail.

Australian Government increases import duty from four to six cents a foot.

Gilbert M. Anderson again to produce.

Sam Zierler sponsoring organization of independents. Revives what he attempted at Cleveland convention in 1920.

Sydney Jarvis to produce.

Royal Pictures of Philadelphia to pay interest on all exhibitor deposits.

Friday

F. B. Warren Corp. to release product of Reginald Barker, Lois Weber, Victor Schertzinger. Also has "Quo Vadis" and series of foreign films.

Federated Film Exchanges promise Allied Film Lab. Ass'n to combat activities of Jules Brulatour.

Sydney S. Cohen hopes to end producer-exhibitor menace through new agreement with Adolph Zukor.

Film men at sea over failure of Governor Miller to appoint censors.

Saturday

Hepworth to release English films here.

Tom Moore reported through with Goldwyn.

Eastern Pennsylvania theaters shutting down.

Pardoning the bad is injuring the good"—Benjamin Franklin.

Ingram's Second, One of 1921's Top-Notchers

Rex Ingram's production
"THE CONQUERING POWER"
Metro

DIRECTOR ..... Rex Ingram
AUTHOR.....Based on Balzac's "Eugenie Grandet"
SCENARIO BY ..... June Mathis
CAMERAMAN ..... John F. Seitz
AS A WHOLE.....Another triumph for the producer; brings Balzac's work to life in another of the year's best pictures
STORY.....Beautifully told, artistically presented and splendidly acted
DIRECTION.....Excellent from every angle
PHOTOGRAPHY ..... Superb
LIGHTINGS .... Unusually effective
CAMERA WORK .....First class
PLAYERS.....Alice Terry charms with her wonderful beauty and Rudolph Valentino's performance compels attention; Ralph Lewis gives a noteworthy characterization
EXTERIORS ..... Few
INTERIORS ..... Good
DETAIL ..... Satisfactory
CHARACTER OF STORY.....The ruination and depravity caused by greed for gold
LENGTH OF PRODUCTION.....7,025 feet

Rex Ingram is scoring a second success in "The Conquering Power" at the Rivoli this week. June Mathis has skilfully adapted the Balzac story for the screen's use and the producer has brought it to life. The picture gets away from routine both in presentation and story; it is brim full of artistic effort and compels the attention from first to last, and another feature that is noteworthy is the fact that Director Ingram wastes no time in the ending. There is no dragging anywhere, for that matter.

Perhaps students of Balzac may be disturbed because the author's work has been brought up to date, but certainly the manner in which it has been accomplished should more than compensate for any grievance they have toward those who modernized Balzac's story. The photography, lightings and camera work contribute a full share of the success of "The Conquering Power." No actress has ever been more beautifully photographed than Alice Terry is in this production. You can hardly believe that you are not looking at the living person. This is true of the other players.

Besides the excellent production values, the photography and artistic effects, the picture contains undoubtedly one of the best casts and acting of the year. Alice Terry is not only beautiful, but talented; Rudolph Valentino, who became popular for his work in "The Four Horsemen," is an actor of no mean ability, and to top them all, Ralph Lewis gives one of the most unusual character portrayals that the screen has had lately, a performance that ranks with Barrymore's "Dr. Jekyll and Mr. Hyde" and George Arliss' "The Devil." As the miser who lives and dies for greed of gold, Mr. Lewis' work could hardly be surpassed.

Charles Grandet's father takes his own life because of financial reverses, sending Charles to live with his rich brother, Piere. Piere has a daughter, Eugenie, who falls in love with Charles, so the young man is sent away when Piere discovers the young people's affection. The miserly father intercepts all letters between the lovers and finally announces Eugenie's engagement to one of the many suitors for Eugenie's inheritance, rather than her love. Piere also lets Eugenie believe Charles is to marry another, hence the estrangement. Piere learns that Eugenie had given gold to Charles upon his departure, the loss of which he broods over. Piere's wife dies, while he himself, crazed by the loss of the gold, dies. Charles returns to find Eugenie still unmarried and a reunion follows.

An Excellent Attraction That Will Go Big

Box Office Analysis for the Exhibitor

If this latest Rex Ingram production doesn't prove a money-maker for Metro, a good many will miss their guesses. Pictures that are really good are so few and far between that those that are worth while should be so popular that the distributors would not be able to supply the prints demanded. "The Conquering Power" is the kind of picture that will please everyone, for it is good from all angles. If you are lucky enough to secure a booking, it will be your own fault if you don't do big business.

It isn't often that you can truthfully make the promises that Rex Ingram's production makes possible. You have the name of Balzac, the name of the producer and his now famous "The Four Horsemen" production to talk about. Box office receipts should thoroughly compensate for any exploitation expense, and if you can secure the film for an extended run, so much the better. At any rate, don't miss it.

Gripping Melodrama of Adventure in India

"THE BRONZE BELL"
Thomas H. Ince Prod.—Paramount

DIRECTOR ..... James W. Horne
AUTHOR ..... Louis Joseph Vance
SCENARIO BY....Del Andrews and Lewis Stevens
CAMERAMAN ..... George Barnes
AS A WHOLE.....Interest well sustained in picturesque melodrama of India, filled with adventure and revolt
STORY.....Not entirely convincing nor smooth in continuity
DIRECTION.....Quite good in spite of difficulties encountered
PHOTOGRAPHY.....Excellent; double exposure work best yet
LIGHTINGS ..... Good
CAMERA WORK ..... All right
PLAYERS.....Courtenay Foote gives splendid performance in dual role. Doris May has attractive part. Support good
EXTERIORS.....Fine for atmosphere
INTERIORS ..... Suffice
DETAIL .....Not much time wasted
CHARACTER OF STORY.....Hindu Prince induces English double to go to India in his place and avoid native revolt
LENGTH OF PRODUCTION.....5,507 feet

While this tale is filled with adventure, romance and mystery, and has all the other necessary elements that go to make a good production, it slumps badly when the climax is reached. But even here the interest is held in a fascinating manner, though it is difficult to make out what it is all about. The production travels fast and contains many excellent screen values of contrast if not of subtlety. White men and women are planted in India and Hindus are found on Long Island. Added to this, the production contains a murder or two, a little revolver play, knife throwing, kidnapping, an ordeal, and scenes of mistaken identity. In fact, nothing excepting perhaps good characterization was omitted.

A Hindu prince returns to his native land from England and finds the country brooding a revolt against the British. Fearing the result of such action, he escapes to America and lives in a cabin on Long Island. Here he meets his double, a man who has studied Hindustan and looks just like him. A messenger arrives, demanding the prince's return. They shoot each other. While the Hindu prince is dying, he discovers that his double is in love with the same girl, a daughter of a British officer in India. Fearing for her safety, the dying prince induces his double to return to India and go through the "ordeal" in the temple of the "Bronze Bell."

With the aid of the dead prince's signet ring, David Amber arrives at the secret meeting of the rebels and is just about to go through the "ordeal" when with the aid of the British secret service the uprising is checked and the girl who was held in captivity is liberated. It is never explained exactly what the ordeal really is, but it is pictured as something terrible.

Perhaps the outstanding feature of this picture is the well registered double exposure work in which Courtenay Foote takes the parts of both the prince and the American. There is just enough difference represented in the make-up and manners to identify each.

Courtenay Foote does good work, especially in the early reels of this production. Doris May plays the part of the girl with a good deal of charm, but does not figure very much in the story, which is more in the nature of adventure than of romance.

Besides the double exposure tricks the photography is clear and well done.

Adventure Will Attract and Satisfy an Uncritical Audience

Box Office Analysis for the Exhibitor

You can assure them they will be held by this thrilling adventure of two worlds. Lay stress on the subject and the idea of the double to the Hindu prince. Advertise the production as a tale of mystic mystery. Use the stars' names. Both Doris May and Courtenay Foote have a following among your fans. You might also mention that this contains a visualization of Hindu revolt against the English in India.

The Paramount press book will suggest several advertising angles and lobby displays which should all help to attract.

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In a few words this is one of the finest equipped studios in the East.—Less than one hour from Times Square.—Immediate possession. For interview at which all details will be given address:

STUDIO
WID'S DAILY

Poor Story of Blue Blood in America—A Mild Entertainment

Constance Binney in

"SUCH A LITTLE QUEEN"

Realart

DIRECTOR ..... George Fawcett
AUTHOR ..... Channing Pollock
SCENARIO BY.....Lawrence McCloskey and J. Clarkson Miller
CAMERAMAN ..... Ernest Haller
AS A WHOLE.....Mild entertainment on ordinary theme
STORY.....Adapted from play by Channing Pollock
DIRECTION ..... Good
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Suffice
CAMERA WORK ..... Standard
STAR ..... Overplayed
SUPPORT ..... Co-operative
EXTERIORS ..... Few
INTERIORS ..... Average
DETAIL ..... Not much time lost
CHARACTER OF STORY.....Queen of imaginary state escapes to America and works in New York office. Blue blood and red blood stuff all mixed together
LENGTH OF PRODUCTION.....4,942 feet

The story provided for Constance Binney allows her plenty of room for light acting, but is hardly convincing. Time and time again the continuity sidetracks into some by-channel that only gets you away from the main theme and makes it difficult to return.

The little queen is monarch of some imaginary European kingdom and demands that "every button" on her soldiers' coats "should do their duty." As she is being officially engaged to a neighboring monarch, she quickly leaves the throne to adjust her hair and see that her crown is on straight. Just as they are engaged the revolutionists enter the hall and the queen makes her escape. There is no warning at all this is likely to happen and it comes as a surprise. Throughout the entire production little regard has been paid to what dramatic writers call "antecedent circumstances." Little or no attempt has been made to pave the way towards the important scenes of the production.

The little queen and her prime minister arrive in New York and live in a tenement house close to poverty. She has an admirer in a young secretary to a meat king, who has a daughter looking for a title. The real king arrives and both the queen and the king work as office help in the meat magnate's office. There is a little doubt towards the end whether the queen will marry the American like in "Graustark," or the young and handsome king and join kingdoms. The revolution is reported ended and the American financier agrees to back the kingdom financially. The king and queen are in the end united.

Constance Binney tries to prove that she is every inch a queen and the result produces a good deal of over-acting and a lot of comedy that hardly gets over. An amusing touch, however, is added in several places, as where she uses her sceptre to mash potatoes.

Included in the cast are Vincent Coleman, J. H. Gilmour, Roy Ferandez, Frank Losee and Jessie Ralph. The support is able and co-operative.

Star Has Many Admirers Who Will Be Pleased

Box Office Analysis for the Exhibitor

While the story has been presented before and is not a very popular theme today, the star has nevertheless many admirers who will be attracted by the title and her name. Use both of these in advertising. A crown or two hung in your lobby will attract attention.

The press book issued by Realart will provide you with catch lines for advertising. There are stills and posters that may be obtained for this production.

If you are playing for average audiences this ought to do very well, but if your people are critical and discriminating don't promise them too much.

An Open Letter to Exhibitors

BY R. S. COLE

President R-C Pictures Corporation

Those who comprise the motion picture industry will no doubt have noted in the newspapers and trade publications the registration of R-C Pictures Corporation, and I think it propitious at this time to make a plain statement in connection with this step and our business in general. What does this announcement of the registration of R-C Pictures Corporation mean to the exhibitors and to the public?

It means that Robertson-Cole Company after having experimented in the motion picture business as producer and distributor for practically two and one-half years has reached the conclusion that the business justifies the incorporation of all interests, putting its motion picture business on a permanent, solid foundation, rather than continuing the business as a partnership with other commercial interests.

CHANGES MADE ARE FOR THE BETTER

Any change that may be made under the R-C Pictures Corporation will be only for the better. The R-C Pictures Corporation starts out with the experience it has gained, and with the determination to give to exhibitors the class of productions which will justify the expectation that it will continue to build more firmly than ever its permanent prestige in the industry.

Too much stress cannot be laid on the psychological effect at this time, of the announcement of formation of a corporation of such magnitude. In the first place, a $4,000,000 corporation in the motion picture industry is one of the largest that has ever been announced, when the fact is considered that it represents a real and bona fide investment, not watered by bonus stock, by a cash valuation on good will, nor on any other item than actual investment.

In the second place this announcement is made at a time when the business of the world is suffering serious depression and when such a step would not be taken unless it showed that our confidence in the motion picture business justified it.

It has been our effort to surround ourselves with an organization second to none in the motion picture industry, and it will be our aim to keep that organization at the highest pitch of efficiency in every department; that it may establish a new precedent of service to exhibitors and to the public.

A RECORD OF SPLENDID PRODUCTIONS

When so many rumors of a disconcerting nature are rife, it must certainly be an advantage to the exhibitor to offer to his patrons the product of a corporation with a record behind it such as that of the Robertson-Cole Company—a record of splendid productions—productions that touch the heights of motion picture art; that are clean, wholesome and entertaining. And it will be the purpose of R-C Pictures Corporation to maintain that record and maintain it as a permanent policy.

R-C Pictures Corporation now controls the interests of Robertson-Cole Co. Division of Films, Robertson-Cole Distributing Corporation, Robertson-Cole Realty Corporation, Robertson-Cole Studios, Inc.

The Robertson-Cole policy of honesty of purpose will be continued, and it will be the effort of every person in the organization to give to exhibitors the best of productions on the fairest of terms, with an assurance of fair dealing in every business transaction.

R-C PICTURE CORPORATION OWNS NO THEATRES

R-C Pictures Corporation is formed to produce and distribute motion picture productions. It does not own, control nor operate any theatre, and does not, therefore, come into competition with exhibitors. It is not the purpose of R-C Pictures Corporation to enter the field of exhibition of motion pictures, nor to compete in any manner with its exhibitor patrons.

R-C Pictures Corporation takes this means of publicly thanking those exhibitors who have done so much to sustain Robertson-Cole Company, and to encourage it as a wholly independent producing and distributing organization, and to bespeak a continuance of that good will which is, after all, the most valued asset of the newly-formed organization.

R-C PICTURES CORPORATION

(ROBERTSON-COLE)

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SAN FRANCISCO
ST. LOUIS
SEATTLE
WASHINGTON

Splendid Theme and Acting Spoiled By Poor Story

Ethel Clayton in
"WEALTH"
Paramount

DIRECTOR ..... William D. Taylor
AUTHOR ..... Cosmo Hamilton
SCENARIO BY .....Julia Crawford Ivers
CAMERAMAN ..... James C. Van Trees
AS A WHOLE.....Mildly interesting production of unconvincing story
STORY.....Gives attractive part to star but lacks originality and reality
DIRECTION.....Held down by story but attempts some good work. Allows overacting
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Fair
CAMERA WORK ..... Good
STAR.....Pleasing but uneven. Does not create a live character
SUPPORT ..... Fair
EXTERIORS ..... Suffice
INTERIORS ..... Good
DETAIL.....Overloaded in parts and not correct in several places. Rich young man marries poor artist who chafes under the artificial and unproductive life
LENGTH OF PRODUCTION ..... 5,141 feet

Ethel Clayton gives a very good emotional performance considering the difficulties and improbabilities of the story that she has to contend with. The production strings out a series of artificial episodes taken from an unreal life and arranged without dramatic sequence. The theme, which in itself is a good one, deals with the curse of wealth, and attempts to bring out the moral that wealth without work is evil; that too much money "warps your character" and makes you a "spineless parasite."

Mary McLeod is an art student in New York, but had forgotten her purse when returning from a vacation in Maine. Phillip Dominick, son of a rich woman, is returning on the same train, and realizing the situation walks up to her and says, "Hello Sis, you may share my stateroom." She enters into the bargain and pretends that he is her brother. Later they are engaged and married. They live at the home of Mrs. Dominick, the rich mother, who is quite opposed to the match, and does her best to domineer and make it unpleasant for her son's wife. The mother desires to bring about a separation and cause her son to marry a ward who is pictured as hard and cruel, especially after her car has run over a poor child.

To offset this useless life of being married to a useless husband, Mary goes to the hospital to love the children and be loved in return. A fire in the hospital is long drawn out and shows in detail the rescue of each child and finally the rescue of Mary. But she is not free from danger. Surrounded by the vulgarities of wealth, an unworking husband, a vicious mother-in-law, her rescue from the fire only brought her into childbed. The baby is born, and being heir to the Dominick millions, is taken away from its mother and is placed in the hands of its grandmother. The last straw comes when the child dies and Mary is being left alone by her husband who goes off on a trip to the Maine woods. He discovers her letter in his bag and hurries home only to find that she has left. After deciding that work is the best policy the couple reunite as the horrible mother dies of a stroke.

The discriminating audience may wonder why many episodes of this production were needed for the story. While the hospital fire is thrilling in itself, and holds the attention, it still has little or nothing to do with the theme. This production, however, could be made presentable by judicious cutting, and rewriting the titles, so that the sermon is taken out of them. The message could be brought home in pictures, and this done by facts true to life, not by word sermons about the virtues of work and the evils of idleness. The public is perfectly right in turning a cold shoulder to a sermonized production. There is a place for everything and they would also object to a drama on Sunday mornings.

The direction is uneven and while a good deal of attention was paid to some parts, a great many important things were overlooked. Not alone details, but also character consistencies. It is also unfortunate that the rich were not given a single good trait, while Mary was whitewashed in spite of her defects.

Ethel Clayton does some good work in the emotional part that is provided for her. Much of her acting is attractive and holds the attention. Herbert Rawlinson does the part of the never-work husband, and Claire McDowell does the sour mother with force and subtlety. Included in the cast are J. M. Dumont, Lawrence W. Steers, George Periolat, Jean Acker and Richard Wayne.

Subject May Interest Them If Not Too Discriminating

Box Office Analysis for the Exhibitor

In spite of all its technical defects, this story may well interest your audiences, provided they are not too critical and do not demand too much. Ethel Clayton has many friends and true admirers, and you can safely promise them some good emotional acting.

A lobby display of dollar signs would attract, and you could use some catch lines like: "She gave up work for money, and gave up money for Love." Or, "See Wealth vs. Work, at the blank theater."

The Paramount press book will suggest several advertising angles that may be of value in placing this before your public. There are stills and posters that may also be used. Don't promise too much outside of the theme and the acting of Miss Ethel Clayton.

Genial Fox Cowboy Star In Another Good Picture

Tom Mix in
"THE BIG TOWN ROUND-UP"
Fox

DIRECTOR ..... Lynn F. Reynolds
AUTHOR ..... Wm. McLeod Raine
SCENARIO BY ..... Lynn F. Reynolds
CAMERAMAN ..... Bennie Kline
AS A WHOLE.....Cowboy star offers another good stunt picture that has a lot of action and some more fine riding
STORY.....Sufficient to afford the proper opportunities for Tom Mix; manner of telling it is effective
DIRECTION.....Satisfactory; of course gives the cowboy all the chances but observes a continuity as well
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Mostly bright exteriors
CAMERA WORK ..... Excellent
STAR.....Varies his costumes with both East and West attire; presents a few new thrillers
SUPPORT....Ora Carew, leading lady; all adequate
EXTERIORS ..... Good
INTERIORS ..... Not very many
DETAIL ..... Suffices
CHARACTER OF STORY.....Cowboy's heroism wins love of girl already engaged to another
LENGTH OF PRODUCTION.....About 5,000 feet

Tom Mix's latest picture is being shown at the New York Fox theaters this week in conjunction with personal appearances of the star, and judging from the crowds that greet each performance, it leaves little doubt that the cowboy star is a popular favorite. "The Big Town Round-Up" gives him plenty of opportunity to get in some new stunts, and several chances to prove himself a hero, whereby he wins the girl.

A method of telling a story that often proves effective is used to good advantage in this picture, and that is giving you the results and then going back and presenting the details and incidents leading up to the climax. Director Reynolds, of course, allows the star and his stunts to occupy the center of the stage throughout the film, but at the same time he observes a continuity, and the story, though consisting mainly of a series of fights in which the star proves himself a hero, is smoothly put together and unfolded without any gaps or breaks.

The cowboy offers for approval, a few new thrillers that will be sure to please his admirers. In one instance he jumps from a bridge to the roof of a moving trolley car, climbs inside and calmly becomes a passenger. Another good bit shows him making an escape by sliding down a long wire. He puts up numerous fights, always victorious, of course, and with his horse, Tony, shows some fancy down-hill riding. Some excellent locations have been selected, particularly those on the outskirts of San Francisco.

Larry McBride, cowboy ranch owner, makes a hit with Alice Beaumont when he saves her life at the round-up. When Larry comes to visit Alice at her home in 'Frisco, Rodney, her fiance, arranges with a gangster to frame the cowboy, and thereby protect himself against losing Alice and her fortune. Rodney gets Larry to accompany him to a roadhouse where the frame-up is to take place. In the raid that follows, Rodney shoots a fellow but Larry bravely takes the blame. Previously Larry had befriended a young girl, and made Alice jealous, but when she learns of his heroism, and that he had been framed by Rodney, Alice breaks her engagement and Larry and Alice go back to the ranch on their honeymoon.

Should Go Over Well Particularly With "Fan" Audiences

Box Office Analysis for the Exhibitor

Judging from the demonstrations accorded the personal appearance of the star at the New York theaters, it surely indicates that he is a favorite, especially with men and boys, who turned out in great numbers to see the cowboy star. You'll be sure to satisfy them with "The Big Town Round-Up," a bit of a change from his recent automobile pictures, "Ridin' Romeo" and "The Road Demon." He offers some new stunts that will give his admirers a thrill. Tell them "Tony," the star's horse, is also in this picture.

The Fox organization will supply you with posters, lobby photos, cuts and mats for newspaper use, slides and a variety of press matter that will aid you in putting the picture over although much exploitation shouldn't be necessary if you know the star is a favorite with your folks. The mere mention of his name should bring them in.

A Good Title and Rather Interesting Story

Gladys Walton in
"SHORT SKIRTS"
Universal

DIRECTOR ..... Harry B. Harris
AUTHOR ..... Alice L. Tildesley
SCENARIO BY ..... Doris Schroeder
CAMERAMAN ..... Earl M. Ellis
AS A WHOLE.....Good attraction, not too long, and holds the attention very well throughout
STORY.....Contains a very appropriate role for the star and has a quality of reality
DIRECTION.....First rate; has provided a novel and thoroughly original introduction that gives it a good start
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... All right
CAMERA WORK ..... Average
STAR.....Is pleasing but didn't fit the clothes the part required
SUPPORT.....Howard Ralston excellent juvenile; others adequate
EXTERIORS ..... Few
INTERIORS ..... All that is required
DETAIL ..... Suffices
CHARACTER OF STORY.....School girl playing "grown up" nearly ruins prospects of her mother's second marriage
LENGTH OF PRODUCTION ..... 4,330 feet

The story selected for Gladys Walton's latest Universal release wouldn't have amounted to anything very much except that director Harris has used good judgment in making it, and started it off with a novel introduction that is certain to gather the attention from the very start. A puppet character appears on a stage and introduces the girls of yesterday, and after indicating the "passing of time" by a parade of girls with only the lower extremities in view, follows the years from the long skirts, flounced skirts, etc., down to the present "Short Skirts," and then the story begins. It is surely an original bit.

There's a good deal of reality in the piece, and some clever touches put the piece over in good fashion. The first reels are the best, and show how the modern school girl differs from the school girls of olden times. Director Harris betrays a keen knowledge of the tricks of young girls, but perhaps they were included in the scenario. At any rate there's "more truth than poetry" in the happenings of "Short Skirts."

Gladys Walton has a role that suits her very well, in fact much better than the clothes the part requires her to wear. She's just a bit too plump for the short, tight skirts. She's at her best when flirting, but isn't convincing when it comes to anything shading on dramatic acting. Howard Ralston, as her tormenting brother, is a splendid juvenile, and others in the cast are suitable. Some political business, a part of the story, is the only weak spot in the feature. However, the director has managed to keep it fairly well in the background.

Natalie Smith's mother is private secretary to Wallace Brewster, candidate for mayor. Incidentally, Mrs. Smith is to marry Brewster after the election. Natalie flirts with Lance Christie, cousin of Woodward Christie, Brewster's opponent. Lance is working to get evidence against Woodward by using Natalie, and finds the opportunity when the young lady tells him she hates Brewster, because he treats her like a child. She steals a paper from Brewster's safe and after giving it to Lance reads in a paper that he is married and being sued for a divorce. Of course, Brewster had the genuine papers in his pocket all the time, and eventually Natalie is forgiven.

Gladys Walton Admirers Will Like Her In This

Box Office Analysis for the Exhibitor

Universal's young star has probably a large following, particularly with the younger set, who will be thoroughly well pleased with her latest, "Short Skirts." And it isn't likely that with a title like this you'll have much trouble getting your house filled, regardless of whether they know the star or not. Universal picked a good one and a particularly timely one.

You might play up the story by contrasting olden times with present styles, and if you go in for exploitation stunts, two young ladies dressed like old fashioned and new fashioned girls, respectively, should advertise the feature attractively. A prologue idea is suggested in the introduction of the picture itself and ought to go well if you use prologues.

SOME SHO

"Br'er Rabbit and his Pals"—Pathe

Type of production..... .....1 reel nature study

This reel is composed entirely of animals that belong to the "gnawer" family. It includes squirrels, rabbits, gropers, chipmunks, mice, etc. The family is classified according to the position of their teeth in their jaws, the characteristic being the extreme forward position of the central incisors. It is these two teeth in front that do the gnawing. This is clearly illustrated in a skull of a rabbit shown in this reel. All of the above mentioned animals also appear before the camera besides many others, including prairie dogs, the jerboa, who uses his hind legs to dig in the sand and marmon who just can't keep away from the grapes. An interesting section of this film is devoted to animal hibernation. The creature is shown in the fall of the year fat and sleepy; then he is shown asleep in his hole and finally as he comes to life again in the spring. This entire reel is well photographed and would make a very instructive filler. It is especially suitable for educational and matinee showings.

"The Restless Sex"—Vanity—Educational

Type of production.....2 reel comedy

There is very little new stuff or anything else deserving of praise in this comedy. The idea has been used time and time again, in fact so often that it has ceased to be comedy. The picture opens with a shot of the Christie girls on the beach. A good deal of footage is given over to a base ball game with the girls as players. The umpire, played by Earl Rodney, marries the girl whose part is taken by Dorothy Devore. As this match is against his father's wish and as the young man must return home, for a reason not explained, the bride is dressed to resemble a boy and is introduced to the parents as a chum. What follows can easily be imagined. The comedy situations are all very mild with no special surprises or work that stands out as either new or original.

"Athletic Movements Analyzed"—Pathe

Type of production.....2 reel slow motion

These two reels of slow motion are part of the Pathe Screen Studies Series, and are perhaps the most complete analysis of athletic movements yet presented upon the screen. In all cases the same action is shown first in normal speed and then reduced. The detailed movements of both walking and running are clearly illustrated. The athletic events included in these reels are numerous, and the illustrations all clear and to the point. They include walking, running, the start of a hundred yard dash, distance running, standing high jump, running high, running broad, and putting the shot, besides other field events. Wrestling tricks are also illutsrated and the art of stopping a punch is clearly shown.

The second reel of this instructive as well as amusing picture deals with base ball plays, hurdling, pole vaulting, and diving. The famous ball players shown in action are George Burns, "Pep" Young, Fletcher knocking a homer, Fred Toney pitching and Jess Barnes in the box. These two reels will amuse and hold the attention of any audience. All boys and young men will enjoy seeing them.

"The Forbidden River"—Harry Levey

Type of production.....1 reel scenic

The camera is floated right through God's own section of Idaho in this single reel scenic of the Salmon river. Huge cliffs, and dangerous rapids have made this river impossible for ordinary traffic. A huge raft-like boat, however, shoots down this treacherous stream and registers all the beauty and thrills of nature. Now and again a bear washing in the stream, or a pair of deer are surprised by the presence of the craft. Long stretches of forest overhang the rockbound shores, and as a bend is rounded imposing mountains fill the background. The rushing water in this reel is very ably photographed and the entire reel is up to the high standard set for scenics. This would make a very good program filler for it contains more interest and action than the average single reel travel picture.

"Animal Camouflage"—Pathe

Type of production..... .....1 reel nature study

This is one of the new series being issued under the name "Pathe Screen Studies." The reel makes very good and novel entertainment. The camera was turned upon those insects and animals that possess the power of protective and aggressive mimicry, either by changing their color or their shape, resembling a leaf or twig. The hermit crab is shown resembling the rocks among which he lives. The walking stick is only discovered when he moves, so closely does he resemble the branches to which he clings. The ivy caterpillar, tree toad, Western lizard, praying mantis, and Monarch butterfly are all shown in this amusing reel, possessing the power of camouflage. The picture closes with some close-ups of the remarkable walking leaf from East India. So closely do these insects resemble leaves that they often make a mistake and attempt to eat each other. This reel would fascinate any audience and can be safely used as a program filler. Pictures such as this one, which instruct as well as amuse, are being demanded more and more by discriminating audiences.

Movie Chats No. 17—Kineto

Type of production.....1 reel magazine

This Kineto Movie Chat is up to the standard of the series. The reel opens up with views of felling timber, log rolling, and hauling to the mill. Then the camera is turned upon the ice making industry. The giant pumps that compress the ammonia for the making of artificial ice are shown, and the hugh blocks of frozen water are lifted from the freezing tanks. The remainder of this magazine is devoted to views of animals. Wilson's sheep on the White House lawn and a pair of black sheep appear. Hungry sucklings are registered around the mother pig, and finally kennels are shown for cats made homeless by prohibition. The old saloon cat is taken care of and fed before the camera.

RT REELS

Pathe Review No. 112—Pathe

Type of production.....1 reel magazine

The first part of this magazine takes advantage of the boxing and fighting wave that has in the last month or so spread over the country. Abe Goldstein, aspirant for the flyweight championship, demonstrates lessons from "The Manly Art" in both normal and slow motion. His sparring partner is forty pounds heavier, and the object of the demonstration is to show how a little man can hold his own against a much larger fellow. The blows are shown in both ordinary and reduced motion. An interview with an American painter appears next in this magazine. E. Irving Couse is shown beside some of his Indian pictures. Unfortunately the photographer in shooting this neglected to use a color filter and the values are distorted. The hunting of foxes in Florida appears next in order. The dogs catch the scent and send the fox up a tree. He soon is brought down, however, and delivered to the impatient jaws of the hounds. The magazine closes with some hand colored scenes of orange gathering in Tunisia, Africa.

"We Should Worry"—Federated Film Exchanges

Type of production.....2 reel comedy

"We Should Worry" is the latest of the Hallroom Boys Comedies featuring Sid Smith. Percy and Ferdie, the Hallroom Boys, decide to make their fortune in oil and proceed to the land that they buy. They arrive at the country boarding house where some funny scenes take place at the dining table. Of course they find no oil outside of that which they brought with them in large cans, and they feel very sorry for themselves and decide to pass the land on to someone else. The money changes hands several times until they discover real oil in the stream, but this too turns out a fraud. The oil was caused by a wrecked Ford car that had landed in the stream.

The land, however, is again passed back to the farmer, this time by means of a pump that the boys feed with oil from tanks. Just as the money changes hands the intake hose gets into a milk pail and the land gushes milk. Almost all the known methods of planting oil on barren land is used in this comedy. In the end the land is so saturated with oil that when the farmer strikes a match it all goes up in smoke. While the snaky line of smoke chases the old man all over the landscape, it blows the Hallroom Boys up in the air. They are last seen hung upon the branches of a tree listening to the chirping of the birds. The action of this moves along at a steady rate and several good laughs are put over. Sid Smith attempts some straight comedy work in this and presents several new stunts besides the old sure-fire laugh producers.

"Cats at Law"—Aesop's Fable—Pathe

Type of production.....1 reel cartoon

This number of Aesop's Fables, in animated cartoon, tells the story of two burglar cats who carry out a midnight job under the nose of a cannie cop. The cats provide themselves with a kit of tools and do their first operation on a drain pipe. Through this pipe they enter a flat and open the ice-box, from which they steal a large cheese. They are caught as they attempt to escape and brought before court, where the judge decides that the cheese should be divided equally. The court clerk, attracted by the aroma and his appetite, eats part of the cheese and passes around the remainder. The moral brought out by this cartoon is that it is expensive to quarrel. There are some very amusing scenes in this animated cartoon, and some of the motion recorded is very funny. There are several good laughs in the first parts of this, especially in the scenes where the cats get the home brew from the ice-box. After the moral is presented an analogy is drawn. Capital and labor are represented carrying a large factory. When they start to quarrel they drop the factory and the structure is ruined.

"Poultry Farming"—Kineto Review

Type of production.....1 reel magazine

This reel opens with some views of pigeons. Young ones are shown and also various species, such as the large breasted and the fan tail variety. Turkey raising appears next. This industry produces ten million birds a year. The reel concludes with some shots of chicken farming. The incubators and runways are all shown in full activity. Besides the above, this magazine includes some shots of ducks and fighting bantams.

"At the Ringside"—Pollard—Pathe

Type of production.....1 reel comedy

This new "Snub" Pollard comedy is certainly one of his very best. In spite of the fact that it uses some stuff that is by no means new, it contains more laughs per square inch than any of the most recent comedy releases. What this picture lacks in originality it makes up in action and timely interest. The funny fight at the conclusion of the reel will meet the public wide-spread interest in boxing. "Sunshine Sambo," Noah Young, Marie Mosquini, and "Snub" Pollard all appear in this Hal Roach comedy, to say nothing of the trick mule.

The scenes open up in Peaceful Alley which can best be described as the alley that leads off from Charlie's "Easy Street." The community live a life of brotherly love that is full of energy, and certainly not lacking in action. Pollard is the cop on the beat and attempts to defend the girl who tends the coffe wagon from her bully landlord. A poster announces a $100 prize to anyone who could stay three rounds with this bully called "Ironhead." A large canvas curtain at one side of the ring conceals a mule. The challenger manages to get his victim against this curtain and then heave out the body made numb by the kick of the mule. But "Snub" avoids the curtain and runs around the big fellow until the brute is ready to drop through dizziness. Just then, however, the gong sounds and the round is ended. In a following round Pollard succeeds in backing "Ironhead" against the canvas, and with the combined efforts of his own and the mule the bully is knocked out.

If you are looking for a live comedy that can stand up with the best and carry a good laugh regardless of the torrid weather, get this one, for it is sure to please and amuse your people. A few more like this for Pollard and he will find himself at the top of the comedy ladder.

Dorothy Dalton Picks Another Poor Story

Dorothy Dalton in
"BEHIND MASKS"
Paramount

DIRECTOR ..... Frank Reicher
AUTHOR ..... E. Phillips Oppenheim
SCENARIO BY ..... Kathryne Stuart
CAMERAMAN ..... Gilbert Warrenton
AS A WHOLE.....Dull picture that will have a difficult time getting by as entertainment
STORY.....A disappointment inasmuch as the author's name usually stands for really interesting material
DIRECTION.....Fair on production but decidedly poor with regard to management of players
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Occasionally too bright on faces
CAMERA WORK ..... Satisfactory
STAR.....Has a role that requires nothing but straight playing
SUPPORT.....Noticeably poor work even from Julia Swayne Gordon; Fredrik Vogeding not suited to leading male role
EXTERIORS ..... Suffice
INTERIORS ..... Adequate
DETAIL ..... Fair
CHARACTER OF STORY.....Heiress' guardian tries to marry her off to rich old man in return for compensation
LENGTH OF PRODUCTION ..... 4,147 feet

With a really well known author like E. Phillips Oppenheim, folks will probably be disappointed in the adaptation of his novel, "Jeanne of the Marshes," which has been selected as a starring vehicle for Dorothy Dalton, and re-titled "Behind Masks." The theme has no trace of originality nor no new twists that make it distinctive. It is the same old story of the heiress with the fortune seeking aunt, who tries to marry her off to a rich old fellow, regardless of the young lady's wishes in the matter. And that's about all there is to "Behind Masks," except, of course, the usual ending, when the girl is happy with the one she really loves.

Director Reicher has accorded the story a satisfactory production for the most part, at least with regard to settings and general composition. The photography is good although frequently the players' faces are too brightly lighted. Miss Dalton is not called upon for any unusual display of acting ability, the part requiring only straight playing. Her facial expression is really good throughout. The star has appeared to neglect her costuming in this film, however. Miss Dalton usually pleases her feminine admirers with some attractive gowns.

Players selected to support the star have been chosen in poor taste, and either over act or don't act enough. Julia Swayne Gordon is very stiff in her variety of spangled gowns. The male players include William P. Carleton, Kempton Greene, Lewis Broughton, and Alex. Kaufman.

Jeanne Mesurier, orphaned heiress, overhears Madam Ena's plan to marry her off to the rich Brensault, for a consideration. Madam and Major Forrest arrange to fleece Ronald Engleton, a rich man, at bridge. Cecil Bourne, younger brother of Andrew Bourne, master of Westhaven Manor, invites the bridge players to the Manor. Jeanne goes along and falls in love with Andrew, who avoids the social connections of Cecil. Engleton, also a guest at the Manor, accuses the players of fraud, and is injured by Cecil. Jeanne discovers her ward's trickery and exposes both Madam and Major Forrest to Andrew. Of course Jeanne marries Andrew and they live happy ever after.

Author's Name and Perhaps Star's Will Attract

Box Office Analysis for the Exhibitor

By using the author's name and that of the star, if she is popular with your patrons, you shouldn't find it difficult to get them interested in "Behind Masks." Also the title might be played up attractively with catchlines. On the other hand if you know their tastes and realize in this feature a disappointment, perhaps it would be better to hold off and hope for a better one next time.

Miss Dalton seems to be unfortunate in the stories selected for her use lately. Perhaps those in charge saw possibilities in "Jeanne of the Marshes" but director Reicher has failed to bring them forth convincingly. E. Phillips Oppenheim's name will be certain to draw if you merely want to fill your theater. Catchlines and exploitation suggestions can be secured from the Paramount press sheet.

Another Foreign Made Production. Has Oriental Story

"TRADITION"
Sonora Pictures—State Rights

DIRECTOR ..... Paul Otto
AUTHORS ..... Paul Otto and George Jacoby
SCENARIO BY.....Paul Otto and George Jacoby
CAMERAMAN ..... Hans Kampfe
AS A WHOLE.....European production that offers some fair spectacle effects but is far behind its predecessors
STORY.....Costume play with tragic ending; never becomes impressive
DIRECTION....Mediocre; players not well handled and general technique is clumsy
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Good and bad
CAMERA WORK ..... No variation
PLAYERS.....Undramatic performances and weak characterizations with exception of Paul Otto's
EXTERIORS ..... Adequate
INTERIORS ..... Sets usually over decorated
DETAIL ..... Fair
CHARACTER OF STORY.....Legendary tradition of the Far East that includes romance, intrigue and tragedy
LENGTH OF PRODUCTION.....About 6,000 feet

In conjunction with the showing of "The Twice Born Woman," which is having an extended run at the Hippodrome, comes another foreign made production called "Tradition," probably a German film, judging from the names of some of the players, and the fact that the story has been adapted from or based on "Der Tod und die Liebe." The name of Paul Otto is conspicuously prominent, since he is co-author, director and one of the principal players. But it would seem that Mr. Otto found the three-fold task too much for him, because "Tradition" does not reach the standard of photoplays of the day, and if it is of German origin, certainly cannot compete with those already popular successes from that country.

The general construction of the film is clumsy. The rules of continuity are fairly well observed, but lack the finishing touches which round out a story and compel a continued interest. The spectator doesn't know until very close to the end just why it is called "Tradition." Some sort of prologue, making definite the legend of the Far Eastern people with whom it deals, would have made matters definitely clear, and provided some sort of sustaining interest.

The production is rather of a spectacular nature, but there are no impressive sets or scenes, except perhaps the last one, in which the Oriental takes his own life at the altar of Buddha.

Cooper, an engineer, working in the Far East, incurs the wrath of the native ruler because it is believed that Cooper murdered the ruler's daughter. Tantara, brother of the murdered girl, journeys to England to avenge his sister's death by taking the life of Cooper's sweetheart. Instead, Tantara falls in love with her, and takes her back to his native land. Cooper follows and from an old servant learns that Wun-si, a Chinese, killed the princess. Tantara frees Cooper's sweetheart when he learns the truth, and because he thereby loses the woman he loves, kills himself, according to "Tradition."

A CORRECTION

Wid's Review of last week gave the footage of "Salvation Nell" as 7681 feet.

The actual footage of this subject as it will be released and as it was successfully exhibited at the Strand Theatre is 6384 feet.

WHITMAN BENNETT

Theme Will Attract Some But Picture Is Not Well Made

Box Office Analysis for the Exhibitor

"TRADITION"

Sonora Pictures—State Rights

After the run at the Hippodrome, "Tradition" will probably be sent out for general distribution and regardless of production values, it is possible that the picture will find favor with audiences who like stories that include romance, intrigue and have an Oriental atmosphere.

You can use your own judgment regarding the origin of the picture. If you think well of it you can play it up as another German production although if you have already shown them some of the better plays which have come from that country recently, they are apt to be a bit disappointed because "Tradition" is not as good as the others that have been shown. It is not a skilfull production, but the story will appeal to some and can be played up with catch-lines. Stills in the lobby may attract attention as well.

Prominent Film Man

Formerly Executive of important distributing company who is thoroughly conversant with conditions here and abroad is about to make a tour of England and the Continent—He will be gone about three months and would like to handle any business matter or investigation for any responsible individual or company during his trip.

ADDRESS

BOX A-11 WID'S DAILY

Too Little Action and Insufficient Explanation

"WHO AM I?"

Selznick—Select

DIRECTOR ..... Henry Kolker
AUTHOR ..... Max Brand
SCENARIO BY..... Katherine Reed
CAMERAMAN ..... Max Dupont
AS A WHOLE.....Fair amount of suspense and adequate production, but offers slow-moving entertainment
STORY.....Gambling atmosphere from beginning to end with a romance on the side that is wholly unconvincing
DIRECTION.....Hasn't put nearly enough action into the piece, even where the few opportunities presented themselves
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Good
CAMERA WORK....Too frequent use of long shots
PLAYERS.....Claire Anderson and Niles Welch handle principal roles well; others suitable
EXTERIORS ..... None
INTERIORS ..... Suitable sets
DETAIL ..... Fair
CHARACTER OF STORY.....Daughter of dead gambler learns her father's game, but gives it up to fall in love
LENGTH OF PRODUCTION.....About 6,000 feet

A rather effective suspense that is created by not telling you the why and wherefore of a few incidents, is almost completely spoiled by the lame excuse offered by the hero—that he allowed the girl he loved to become a gambler rather than let her go away from him. Most folks are going to wonder if he was tongue-tied and unable to admit his love. Up to this point Max Brand's story holds the attention pretty well because you're liable to be anxious to know just the reason for certain of the characters' action. But the climax is disappointing.

Regardless of its being a slow-moving piece, "Who Am I?" maintains a surprising hold on the attention of the audience, and Director Kolker has managed to build a fair accumulative suspense that would, however, have been greatly improved by incidental action. Nothing really happens until the heroine is trapped by a deck of stacked cards. Then there's a shooting affair and the reunion of the lovers.

Ruth Burns arrives to attend the funeral of the father she had never known. She meets his dear friend, Jimmy Weaver, from whom she learns the secret of her father's wealth. He had been a professional gambler. Collins, another of the late Mr. Burns' associates, informs Ruth of a verbal debt of some thousands owed him by her father. Ruth becomes a gambler in order to pay back the debt. At first she wins, but in one game loses all. Collins suggests a way out in which by a cut of the cards the debt is paid or—(that's the way the title tells you the other condition). Ruth loses, but Collins' woman overhears the game and tells Ruth of the stacked deck. The woman shoots Collins. Weaver then explains that he knew Ruth's father owed no debt, but did not tell her because he believed she would go away, and he wanted to keep her near him.

"GEVAERT"
RAW FILM STOCK
Positive—Negative—Colored Positive
(U. S. Pat.)
United States Distributor
THE GEVAERT COMPANY OF AMERICA, Inc.
HOOVEN BUILDING
117 West 46th St., N. Y. City
Manufactured by
L. GEVAERT & CO.
ANTWERP, BELGIUM

The Author's Name and Catchlines Your Working Points

Box Office Analysis for the Exhibitor

"WHO AM I?"
Selznick—Select

Folks interested in poker may find a good deal to interest them in "Who Am I?", a Selznick picture that deals mostly with the game of chance. But for the ordinary picture patron, the feature is liable to prove too slow-moving and lifeless to be entertaining. A fair suspense may put it over if you cater to audiences that like to be kept guessing.

Use the author's name in announcing the production and catchlines in connection with the title. Say: "She was invited to attend the funeral of her father she had never known and of his friends she asked, 'Who Am I?' She was the daughter of—. See for yourself at the blank theater." Or, "She took a gambler's chance on one cut of the cards. Did she win or lose? 'Who Am I?' will give you the answer." It is doubtful if either Niles Welch or Claire Anderson are well enough known to warrant the use of their names.

For your next Press Sheets, Inserts, Heralds or any other material you may need, phone for our representative.

Gramercy 945

Barnes Printing Company

"We Never Disappoint"

36 East Twenty-Second Street
New York

Shirley Mason Charming As Ever In French Peasant Girl Role

Shirley Mason in
"LOVETIME"
Fox

DIRECTOR ..... Howard M. Mitchell
AUTHOR ..... Hubert LaDue
SCENARIO BY ..... Dorothy Yost
CAMERAMAN ..... Glen MacWilliams
AS A WHOLE.....A pretty picture with a love story nicely told amid attractive surroundings
STORY.....Not unusual or particularly original though French atmosphere and scenic effects have charm
DIRECTION.....Has given consideration to production values that make up for familiarity of theme
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
CAMERA WORK ..... Also good
STAR ..... Vivacious and pleasing as ever
SUPPORT.....Raymond McKee a good looking lover; Edwin B. Tilton and Wilson Hummell do good work
EEXTERIORS ..... Several pretty shots
INTERIORS ..... Satisfactory
DETAIL ..... Adequate
CHARACTER OF STORY.....French peasant girl falls in love with artist who is of the nobility
LENGTH OF PRODUCTION.....About 5,000 feet

Those who remember Shirley Mason in "The Flame of Youth" and liked it will be pleased with "Lovetime," which is rather similar. Hubert LaDue's story lacks originality and has a theme that is quite familiar, but the shortcomings are rather neatly overcome by an attractive atmosphere, well chosen locations, the performance of the star and a good character bit that is contributed by Wilson Hummell.

The story is laid in a peasant village of France. Several very pretty backgrounds and an altogether realistic air of France help to put the picture over. The Fox ingenue can usually be relied upon for clean, wholesome offerings, and again in "Lovetime" her vivacity and ability to live the part she plays is a feature of the film. The unpleasant infatuation of the roue, who annoys the heroine, is not exaggerated or liable to strike anyone as objectionable. Director Mitchell has handled this situation in good taste.

The star plays a young peasant girl and makes you feel that she enjoys it. Her work is always sincere and her efforts productive of results. She has been splendidly photographed in this particular picture; in fact, the photography throughout is excellent. Raymond McKee plays a straight part, and gives a good performance, although those who have watched his work will probably agree that he is better suited to character parts. Harold Goodwin, recently starred in one or two Fox productions, has a small part in "Lovetime."

Marie Gautier is sent to Paris to escape the attentions of Count De Baudine. Pierre, her cousin, is sent along to protect her. Marie's artist lover follows, as does Baudine who finds the lovers together and recognizes the artist as his nephew, the Marquis of Savoy. Marie does not know her sweetheart is a nobleman. The jealous Baudine reports the fact to the Marquis' mother, and she immediately announces her son's engagement to a girl of his own standing. When the news reaches Marie, her sorrow is so great that it affects her mind, and Pierre takes her home. Her parents receive her, although they had come to believe the scandal rumored connecting the names of Marie and the Marquis. Later, of course, the lovers are married.

Star's Popularity and Pleasing Production Can Be Relied Upon

Box Office Analysis for the Exhibitor

Shirley Mason will please her admirers in her most recent production, "Lovetime," not so much perhaps because of the story, but because it is pleasingly told and attractively presented. The production has pictorial merit and you can promise them a picture good to look at, and a star that always pleases, no matter what part she is given to play.

The press sheet prepared by the Fox publicity department contains paragraphs for your program and exploitation suggestions which can be used to advantage. Perhaps you might recall "The Flame of Youth" in case you played it, and tell them they'll like "Lovetime" equally well. The title is attractive and can be used with catchlines such as: "Her artist lover proved to be a Marquis. The difference in social position threatened to be a barrier, but was it? Not in 'Lovetime.'" Others along that order should prove equally attractive. Stills of the star in her peasant costume can be used in the lobby.

CURRENT RELEASES

Release Date			Footage	Reviewed
AMERICAN FILM CO.				
(Distributed through Pathe Exchanges)				
		A Light Woman	7,000	9-26-20
		The Gamesters (Margarita Fisher)	6,000	
		The Blue Moon (Elinor Field-Pell Trenton)	6,000	
		Their Mutual Child (Margarita Fisher-Nigel Barry)	6,000	
		Sunset Jones (Chas. Clary & Irene Ritch)	5,000	4-24-21
		Payment Guaranteed (Margarita Fisher)	5,000	
ASSOCIATED EXHIBITORS, INC.				
(Distributed through Pathe)				
		The Riddle Woman (Geraldine Farrar)	6,000	
		The Devil (George Arliss)	6,000	1-23-21
		What Women Will Do (Anna I. Nilsson)	6,000	2-13-21
		The Rider of the King Log	7,000	4-22-21
		The Road to London (Bryant Washburn)	4,713	6-12-21
ASSOCIATED PRODUCERS				
Feb.	6	Made in the Kitchen (Sennett)	2,000	
	13	A Small Town Idol (Mack Sennett)	5,000	2-20-21
	27	A Perfect Crime (Allan Dwan)	5,000	2-27-21
May	1	I Am Guilty (J. Parker Read, Jr.)	6,500	4-24-21
	15	Home Talent (Mack Sennett)	6,000	6-19-21
	29	Mother O'Mine (Thos H. Ince)	6,044	6-5-21
June	12	The Broken Doll (Allan Dwan)	5,000	6-19-21
	19	The Foolish Matrons (Maurice Tourneur)	6,544	7-3-21
	26	The Ten Dollar Raise (J. L. Frothingham)	5,726	5-15-21
July	17	Greater Than Love (J. Parker Read, Jr.)		
	24	Devotion (Associated	5,669	7-3-21
Aug.	7	Cup of Life (Ince)		
EQUITY PICTURES CORP.				
		For the Soul of Rafael (Clara Kimball Young)	6,000	5-30-20
		Keep to the Right (Edith Taliaferro)	6,000	
		Whispering Devils (Conway Tearle)	6,000	
		Mid-Channel (Clara Kimball Young)	6,000	9-19-20
		Hush (Clara KiKmball Young)	6,000	5-1-21
		Charge It (Clara Kimball Young)	6,900	5-29-21
		Straight From Paris (Clara Kimball Young)	6,000	
		Heedless Moths (Audrey Munson)	5,000	6-19-21
FAMOUS PLAYERS-LASKY CORP.				
May	1	The City of Silent Men (Thomas Meighan)	6,199	4-10-21
	1	Proxies (Cosmopolitan Prod.)	6,283	4-17-21
	8	Deception (Super Spec. Prod.)	9,297	4-24-21
	8	Oh Jo (Dorothy Gish)	4,956	
	15	King, Queen, Joker(Sydney Chaplin)	5,016	6-5-21
	22	Too Wise Wives (Lois Weber Prod.)	5,164	5-22-21
	22	Sacred and Profane Love (Elsie Ferguson)	5,964	4-24-21
	29	Sentimental Tommy (John S. Robertson Prod.)	7,470	4- 3-21
June	5	The Traveling Salesman (Roscoe Arbuckle)	4,514	5-1-21
	5	The Wild Goose (Cosmopolitan)	6,497	5-15-21
	12	White and Unmarried (Thomas Meighan)	4,458	6-12-21
	12	Appearances (Donald Crisp Prod.)	5,336	7-3-21
	19	One a Minute (Douglas MacLean)	4,510	6-26-21
	19	The Bronze Bell (Thos. Ince Spec.)		
	26	Sham (Ethel Clayton)	4,888	5-29-21
	26	The Wise Fool (Geo. Melford Prod.)	6,768	6-5-21
July	3	The Woman God Changed (Cosmopol. Prod.)	6,306	6-5-21
	10	Too Much Speed (Wallace Reid)	4,629	6-19-21
	10	Mystery Road (Paul Powell Spec.)		
	17	Life (All-Star Cast)	6,500	11-14-20
	24	The Great Moment (Gloria Swanson)		
	24	Behind Masks (Dorothy Dalton)	4,147	
	31	Lost Romance (Wm. DeMille Prod.)	6,443	5-15-21
FOX FILM CORP.				
Specials		The Face at Your Window (Special Cast)	7,000	11-14-20
		Blind Wives (Special Cast)	7,000	1-9-21
		Over the Hill to the Poorhouse	7,000	9-26-20
		A Connecticut Yankee in King Arthur's Court	7,000	2- 6-21
		Skirts	7,000	4-17-21
		The Queen of Sheba		
William Farnum Series				
		His Greatest Sacrifice	6,000	5-1-21
Pearl White Series				
		The Mountain Woman	6,000	2- 6-21
		Know Your Men	6,000	
		Beyond Price	5,000	5- 8-21
Tom Mix Series				
		The Road Demon	5,000	2-20-21
		Hands Off	5,000	4- 3-21
		A Ridin' Romeo	5,000	6-5-21
Louise Lovely				
		The Little Grey Mouse	6,000	10-31-20
		Partners of Fate	5,000	2-20-21
		While the Devil Laughs	5,000	
William Russell Series				
		Bare Knuckles	5,000	3- 6-21
		Colorado Pluck	5,000	5- 8-21
		Children of the Night	5,000	6-19-21
Shirley Mason Series				
		Wing Toy	5,000	2-13-21
		The Lamplighter	5,500	4-10-21
		The Mother Heart	5,000	6-12-21
Edna Murphy and Johnnie Walker				
		Live Wires	5,000	7-3-21
20th Century Brand				
		The One-Man Trail (Buck Jones)	5,000	3-27-21
		The Tom Boy (Eileen Percy)	5,000	
		Big Town Ideas (Eileen Percy)	5,000	5-15-21
		Get Your Man (Buck Jones)	5,000	5-19-21
		Straight from the Shoulder (Buck Jones)		7-3-21
FIRST NATIONAL				
		Scrambled Wives (Marguerite Clark)	6,460	5-29-21
		The Kid (Charles Chaplin—Big Five)	5,300	1-16-21
		Trust Your Wife (Katherine MacDonald)	5,525	
		Love's Penalty (Hope Hampton)	4,675	6-12-21
		The Passion Flower (Norma Talmadge)	6,755	4-10-21
		The Oath (R. A. Walsh Spec.—Big Five)	7,806	4-17-21
		Jim the Penman (Lionel Barrymore)	6,100	3-27-21
		The Girl in the Taxi (Mr. and Mrs. Carter DeHaven)		
		Sowing the Wind (Anita Stewart—Big Five)	6,000	1-16-21
		Lessons in Love (Constance Talmadge)	5,923	6-12-20
		Bob Hampton of Placer (Marshall Neilan Prod.)	7,268	5- 8-21
		Gypsy Blood (Pola Negri)	5,921	5-15-21
		Playthings of Destiny (Anita Stewart)	6,200	
		Courage (Sidney Franklin Prod.)	6,244	6-19-21
		The Sky Pilot (Cathrine Curtis Prod.)	6,305	4-24-21
		Scrap Iron (Charles Ray)	6,747	6-5-21
		Peck's Bad Boy (Jackie Coogan)	5,000	5-1-21
		Golden Snare (James Oliver Curwood)		
		Stranger Than Fiction (Katherine MacDonald)		
		Wedding Bells (Constance Talmadge)		
		Salvation Nell (Whitman Bennett Prod.)	7,681	7-3-21
FEDERATED FILM EXCHANGES OF AMERICA, INC.				
		Nobody's Girl (Billie Rhodes)	5,000	
		Bonnie May (Bessie Love)	5,000	
		The Midlanders (Bessie Love)	5,000	
		Don't Leave Your Husband (Wm. Desmond)	6,200	4-24-21
		Penny of Top Hill Trail (Bessie Love)	6,500	5-1-21
		Hearts and Masks	5,000	
		Good-Bad Wife	5,000	10-24-20
		The Servant in the House	5,000	8-22-20
GAUMONT COMPANY				
		Fall of a Saint	6,000	
		Out of the Darkness	6,000	
		Infatuation of Youth	6,000	
		The Edge of Youth	6,000	
		Branded	6,000	
		The Thinker	6,000	
		In the Clutches of the Hindoo (Serial)		
GOLDWYN PICTURES				
		What Happened to Rosa (Mabel Normand)	4,200	4-17-21
		Godless Men (Reginald Barker Prod.)	6,367	2- 6-21
		Just Out of College (Jack Pickford)	4,779	2-13-21
		Roads of Destiny (Pauline Frederick)	4,955	4- 3-21
		The Highest Bidder (Madge Kennedy)	4,960	
		Prisoners of Love (Betty Compson)	5,884	1-23-20
		The Concert	5,379	2-27-21
		Guile of Women (Will Rogers)	4,496	3- 6-21
		Bunty Pulls the Strings	6,255	1-9-21
		Hold Your Horses (Tom Moore)	4,610	2- 6-21
		A Voice in the Dark (Frank Lloyd Prod.)	4,255	6-12-21
		Don't Neglect Your Wife (Gertrude Atherton Prod.)	5,649	
		A Tale of Two Worlds (Gouveneur Morris Prod.)	5,649	3-20-21
		The Cabinet of Dr. Caligari	5,000	4-10-21
		Snowblind (All-Star)	5,000	5-29-21
		An Unwilling Hero (Will Rogers)	5,000	
		Made in Heaven (Tom Moore)	5,000	5-1-21
		Wet Gold (Williamson Prod.)	6,000	
		Head Over Heels (Mabel Normand)	5,000	
		Boys Will Be Boys (Will Rogers)	4,028	5-22-21
		The Old Nest (Reginald Barker Prod.)	8,021	7-3-21
D. W. GRIFFITH, INC.				
		Way Down East	12,000	9-12-20
W. W. HODKINSON CORP.				
Distributing through Pathe)				
J. L. Frothingham Prod.				
		The Breaking Point (Bessie Barriscale)	5,788	2- 6-21
		The Other Woman	5,800	4- 3-21
Renco Film Co.				
		Lavender and Old Lace	5,770	5-1-21
Benj. B. Hampton and Eltinge F. Warner Prod.				
		The Spenders	5,693	1-9-21
		The Man of the Forest	5,880	5-22-21
National Film Corp.				
		The Kentucky Colonel (Joseph Dowling)	6,000	9-19-20
Irvin V. Willat Prod.				
		Down Home	7,000	10-24-20
		Partners of the Tide	6,150	3-20-21
Dial Film Co.				
		The Tiger's Coat (Myrtle Stedman)		
Hugo Ballin Prod.				
		East Lynne (Mabel Ballin-Edward Earle)	6,634	3-13-21
		The Journey's End	7,000	6-19-21
Rockett Film Corp.				
		Keeping Up With Lizzie (Enid Bennett)	5,224	5-15-21
METRO PICTURES CORP.				
May	9	Coincidence	6,000	5- 8-21
	23	The Last Card (May Allison)	6,000	5-22-21
June	6	Home Stuff (Viola Dana)	6,000	6-19-21
	20	Fine Feathers (All-Star)	6,000	6-19-21
July	4	The Man Who (Bert Lytell)	6,000	
	18	Over the Wire (Alice Lake)	6,000	7-3-21
Aug.	1	Life's Darn Funny (Viola Dana)	6,000	
S. L. Productions				
Feb.	28	Without Limit (All-Star)	6,000	2-20-21
Nazimova Productions				
		Madame Peacock	5,000	10-10-20
Dec.	6	Billions	6,000	12-5-20
C. E. Shurtleff Prod.				
Nov.	22	The Star Rover (All-Star)	6,000	11-14-20
		The Little Fool	4,800	3-13-21
Roland West Prod.				
		The Silver Lining (Jewel Carmen)	6,000	2-20-21
PATHE EXCHANGE, INC.				
May	15	The Lure of Egypt	6,000	
June	5	The Heart Line	6,000	5-29-21
		The Butterfly Girl (Marjorie Daw)	5,000	5-29-21
		Without Benefit of Clergy	5,300	6-26-21
		Women Who Wait	5,421	

Release Date		Footage	Reviewed
PIONEER FILM CORP.			
	Indiscretion (Florence Reed)	6,000	———
	Oh! Mary Be Careful (Madge Kennedy)	6,000	———
	The Crimson Cross (Vandyke Brooks)	6,000	———
	The Forgotten Woman (Pauline Stark)	6,000	———
	A Millionaire for a Day (Arthur Guy Empey)	6,000	———
	Beyond the Crossroads (Ora Carew)	6,000	———
	In Society (Edith Roberts)	6,000	———
	Wise Husbands (Gail Kane, J. Horbert Frank and Gladden James)	6,000	———
	Idle Hands (Gail Kane and J. Herbert Frank)	6,000	———
	The Leech (Claire Whitney)	6,000	———
	His Brother's Keeper (Martha Mansfield, Rogers Lytton and James)	6,000	———
	Stolen Moments (Margaret Namare)	6,000	———
	The Barbarian (Monroe Salisbury)	6,000	———
	A Man There was (Victor Seastrom)	6,000	2-29-20
ROBERTSON-COLE PROD.			
	Seven Years' Bad Luck (Max Linder)	5,070	5-1-21
	One Man in a Million (George Beban)	6,000	1-16-21
	Mistress of Shenstone (Pauline Frederick)	5,900	3-26-21
	See My Lawyer (Christie Comedy Drama)	6,035	6-5-21
	What's a Wife Worth (Wm. Christy Cabanne	5,600	4-17-21
	Good Women (Gasnier)	5,713	———
	Nobody's Kid (Mae Marsh)	4,975	———
	If Women Only Knew	5,550	5-29-21
	Beach of Dreams	5,005	6-26-21
	Black Roses (Sessue Hayakawa)	5,600	4-17-21
	Cold Steel (All-Star)	5,800	6-5-21
	Salvage (Pauline Frederick)	5,980	5-22-21
	Live and Let Live (Cabanne Prod)	5,900	5-29-21
	The Greater Profit (Edith Storey)	4,220	6-26-21
	When Lights Are Low (Sessue Hayakawa)	6,000	7-3-21
Special Features **REALART PICTURES CORP.**			
	The Deep Purple (Walsh)	7,000	5-16-20
	The Law of the Yukon (Miller)	6,000	9-19-20
	The Soul of Youth (Taylor)	6,000	8-22-20
	The Furnace (Wm. D. Taylor Prod.)	6,882	11-28-20
Star Productions			
	The Magic Cup (Constance Binney)	4,587	5-1-21
	The House That Jazz Built (Wanda Hawley)	5,000	5-15-21
	Sheltered Daughters (Justine Johnstone)	4,895	5-22-21
	Two Weeks With Pay (Bebe Daniels)	4,136	6-5-21
	A Private Scandal (May McAvoy)	4,363	6-19-21
	A Kiss in Time (Wanda Hawley)	4,351	6-19-21
	The Land of Hope (Alice Brady)		———
	Such a Little Queen (Constance Binney)		———
	Moonlight and Honeysuckle (Mary Miles Minter)		———
	A Heart to Let (Justine Johnstone)		———
	Don't Call Me Little Girl (Mary Miles Minter)	5,214	6-26-21
LEWIS J. SELZNICK ENT.			
Selznick Pictures (Distributed by Select Exchanges)			
Elaine Hammerstein Star Series			
	Poor Dear Margaret Kirby	5,500	4-10-21
	Miracle of Manhattan	5,000	5- 8-21
	The Girl From Nowhere	5,000	———
Eugene O'Brien Star Series			
	Worlds Apart	5,980	2-27-21
	Gilded Lies	5,000	5- 8-21
	The Last Door	5,000	6-26-21
Owen Moore Star Series			
	The Chicken in the Case	5,261	2- 6-21
	A Divorce of Convenience	5,000	———
Conway Tearle Star Series			
	Society Snobs	4,224	3-20-21
	Bucking the Tiger	5,000	5-1-21
	The Fighter	6,000	———
Martha Mansfield Star Series			
	The Fourth Sin	5,000	———
Special Productions			
	The Greatest Love (Vera Gordon)	5,520	1-30-21
	You Can't Kill Love (All Star)	5,500	———
	The Highest Law (Ralph Ince)	5,500	———
	The Road of Ambition (Conway Tearle)	5,500	2-20-21
	The Sin That Was His (Wm. Faversham)	5,600	12-12-20
	Red Foam (Ralph Ince Special)	5,500	———
Select Pictures			
	Mothers of Men (Claire Whitney)	5,000	3- 7-20
	Mountain Madness	6,000	———
	The Great Shadow (Tyrone Power)	6,000	———
	Seeds of Vengeance (Bernard Durning)	5,000	11-14-20
	Man's Plaything (Grace Davison)	5,000	———
	The Servant Question (William Collier)	5,000	6-27-20
	Just Outside the Door (Edith Hallor)	5,000	———
STOLL FILM CORP.			
(Distributing through Pathe)			
	Squandered Lives		12-19-20
	The Hundredth Chance		1-2-21
	Mr. Wu	4,650	12-26-20
	The Lure of Crooning Water	7,800	1-16-21
	The Tavern Knight	5,800	1-30-21
	The Flame	6,000	2- 6-21
	The Branded Soul	5,100	2-13-21
	God's Good Man	5,000	———
	The Tidal Wave	5,000	2-27-21
	Bars of Iron	5,100	3- 6-21
	Testimony	5,400	2-13-21
	The Garden of Resurrection	5,500	3-20-21
UNITED ARTISTS			
Dec. 5	The Mark of Zorro (Douglas Fairbanks)	7,500	12-5-20
Jan. 9	The Love Light (Mary Pickford)	8,000	1-16-21
	The Nut (Douglas Fairbanks)	5,800	3-13-21
	Dream Street (D. W. Griffith Prod.)	10,100	4-17-21
	Through the Back Door (Mary Pickford)	7,000	5-22-21
	Carnival (Harley Knoles Prod.)	7,300	7-3-21
UNIVERSAL FILM MFG. CO.			
Jewel Features			
	Once to Every Woman (Dorothy Phillips)	6,000	8-29-20
	Outside the Law (Priscilla Dean)	7,754	1-9-21
	Reputation (Priscilla Dean)	7,158	5- 8-21
Universal Features			
	The Freeze Out (Harry Carey)	5,000	4-10-21
	The Dangerous Moment (Carmel Myers)	5,000	4-10-21

Release Date		Footage	Reviewed
	The Big Adventure (Reeves Eason, Jr.)	5,000	4-17-21
	Desperate Youth (Gladys Walton)	5,000	5-1-21
	The Wallop (Harry Carey)	4,539	5- 8-21
	Wolves of the North (Eva Novak)	5,000	5-15-21
	Cheated Love (Carmel Myers)	5,000	5-29-21
	The Man Tamer (Gladys Walton)	5,000	6-5-21
	The Beautiful Gambler (Grace Darmond)	4,516	6-26-21
	The Fighting Lover (Frank Mayo)	5,000	6-12-21
	The Kiss (Carmel Myers)	5,000	7-3-21
	Thunder Island (Edith Roberts)	5,000	6-19-21
	Desperate Trails (Harry Carey)	4,577	6-26-21
Alice Joyce **VITAGRAPH**			
	The Vice of Fools	5,000	11-14-20
	Cousin Kate	5,000	———
	Her Lord and Master	5,000	———
	The Scarab Ring (Alice Joyce)	5,000	5-29-21
Earle Williams			
	Diamonds Adrift	5,000	———
	It Can't Be Done		———
	The Silver Car	6,000	6-5-21
Corinne Griffith			
	The Broadway Bubble	5,000	11-21-20
	It Isn't Being Done This Season	5,000	———
	What's Your Reputation Worth?	5,000	———
Harry T. Morey			
	The Sea Rider	5,000	5-30-20
	The Gauntlet	5,000	7-25-20
Super Features			
	Dead Men Tell No Tales (Tom Terriss)	7,000	12-19-20
	Black Beauty (Jean Paige)	6,800	1-9-21
	The Heart of Maryland	6,000	5-22-21
Alice Calhoun Prod.			
	Princess Jones	5,000	———
	Closed Doors	5,000	5-22-21
Antonio Moreno Prod.			
	Three Sevens	5,000	2- 6-21
ZIEGFELD CINEMA CORP.			
	The Black Panther's Cub (Florence Reed)	5,800	2-20-21
INDEPENDENT—STATE RIGHTS			
	The Devil's Confession (Circle Film Attrac)	5,000	3-13-21
	You Find It Everywhere (David P. Howells)	5,000	3-20-21
	Things Men Do (M. B. Schlesinger)	5,000	———
	Every Woman's Problem (Plymouth Pict)	5,000	3-27-21
	The Wakefield Case (World Film)	6,000	4-10-21
	Forbidden Love (Wistaria)	6,000	4-10-21
	Diane of Star Hollow (Producers Security)		4-10-21
	The Nightingale of Paris (C. B. C. Film Sales)	5,000	———
	Heidi (C. B. C. Prizma Feature)	2,000	———
	Lure of the Orient (Aywon)	6,000	———
	Mother Eternal (Abramson)	7,500	4-24-21
	The Galloping Devil (Canyon)	5,500	5-29-21
	The Contrast (Labor F. Service)	6,000	6-5-21
	Be My Wife (Max Linder)	5,000	6-12-21
	Western Hearts (Asso. Photoplays)	4,711	6-12-21
	God's Gold (Pinnacle Prod.)	5,000	6-19-21
	The Golem (Hugo Riesenfeld)	5,000	6-26-21
	The Twice Born Woman (Sonora)	6,000	7-3-21

SHORT REEL RELEASES

FAMOUS PLAYERS-LASKY

Paramount-Arbuckle Comedy
May 8 Moonshine ———

Paramount-Arbuckle Comedy (2 reels)
June 12 The Cook

Paramount-Mack Sennett Comedies
Mar. 6 Wedding Bells Out of Tune ———
20 Sweetheart Days ———
Apr. 10 Officer Cupid ———
24 Astray from the Steerage ———

Paramount-Burton Holmes Travel Pictures
Apr. 3 Along the Riviera ———
10 Alexandria ———
17 Biskra, the Beautiful ———
24 Present-Day Prague ———

Paramount-Burton Holmes Travel Pictures (1 reel)
June 5 The City of Algiers
12 In New Madrid
19 Liberated Jerusalem
26 Marseilles
May 1 A Polynesian Odessey ———
8 The Galata Bridge ———
15 Monte Carlo ———
22 Bazaars of Cairo ———
29 Country Life in Bohemia ———

Paramount Magazine
Apr. 3 Bud and Susie ———
10 Bobby Bumps ———
17 Felix ———
24 The Hoots ———
Bud & Susie ———
May 1 Cartoon by Frank Moser ———
8 Bobby Bumps Cartoon by Earl Hurd ———
15 Felix, Cartoon by Pat Sullivan & Peanut, cartoon by Harry Leonard ———
22 Hoots, Cartoon by Henry D. Bailey ———
June 5 In Old Madrid, Cartoon by Leonard, and Felix Out of Luck, Cartoon by Pat Sullivan
12 Hootch & Mootch, Cartoon by Earl Hurd
19 The Hoots, Cartoon by Henry D. Bailey
26 Bud & Susie, Cartoon by Frank Moser

Paramount-Vandenbergh Series
Wild Men of Africa ———
Apr. 17 Jungle Dancers ———

Paramount-Vandenbergh Exploration Series
May 1 The Lion Killers ———
15 Slaying the Hippopotamus ———
29 The Land of the Pygmies ———

UNIVERSAL

Jewel Comedies (2 reels): A Wild Night, A Monkey Hero, Blue Sunday, Roman Romeos.

Serials (18 episodes): Do or Die (Eddie Polo), The White Horseman (Art Acord), The Diamond Queen (Eileen Sedgwick), King of the Circus (Eddie Polo).

Release Date

Western Dramas (2 reels): The Empty Gun, The Outlaw, The Winning Track, Fighting Blood, The Wild Wild West.

Century Comedies (2 reels): The Country Heir, Dandy Lions, Playmates, A Dollar's Worth, Custard's Last Stand.

Star Comedies (1 reel): The Truck Horse Bandit, Zulu Love, A Cheese Romance, Rubbing It In, Hearts and Flour.

Western and Railroad Dramas (2 reels): In Wrong Wright, Cinders, Double Danger, The Two-Fisted Lover, Tipped Off, Superstition, The Brand Plotter, The Smiler.

International News: Issued every Tuesday and Saturday.

Serials: The Flaming Disk (18 episodes); The Vanishing Dagger (18 episodes); The Dragon's Net (15 episodes); King of the Circus (Eddie Polo).

PATHE

May 15	Outwitted (No. 10, The Avenging Arrow)	2
	The Hostile Hands (No. 3, The Sky Ranger)	2
	A Straight Crook (Eddie Boland)	1
22	Dangerous Waters (No. 11, Avenging Arrow)	2
	Desert Law (No. 4, The Sky Ranger)	2
	Big Game (Snub Pollard)	1
29	The House of Treachery (No. 12, Avenging Arrow)	2
	Mid Air (No. 5, The Sky Ranger)	2
	Outwitting the Timber Wolf (Bill & Bob Series)	1
	Save Your Money (Snub Pollard)	1
June 12	Shifting Sands (No. 14 Avenging Arrow)	2
	Danger's Door (No. 7 Sky Ranger)	2
	Where's the Fire? (Pollard)	1
19	The Toll of the Desert (No. 15 Avenging Arrow)	2
	Dropped From the Clouds (No. 8 Sky Ranger)	2
	House of Alarms (No. 1 The Yellow Arm)	3
	Own Your Home (Pollard)	1
	Goose That Laid the Golden Egg (Cartoon)	2/3
26	House on the Roof (No. 9 Sky Ranger)	2
	Vengeance of the East (No. 2 Yellow Arm)	2
	High Rollers (Pollard)	1
	The Fox (Bill and Bob)	1
	Mice in Council (Cartoon)	2/3

Pathe News and Topics of the Day: Once a week.

ASSOCIATED PRODUCERS

Mar. 6	Made in the Kitchen (Sennett)	2
May 8	She Sighed by the Seaside(Sennett)	2

FEDERATED FILM EXCHANGES OF AMERICA

Monty Banks Comedies (2 reels): His Naughty Night, A Rare Bird, A Flivver Wedding, Nearly Married, Kidnapper's Revenge, A Bedroom Scandal, His Dizzy Day, Where is My Wife?, His First Honeymoon, Bride and Gloom, In and Out.

Hallroom Boys Comedies (2 reels): False Roomers, Their Dizzy Finnish, Circus Heroes.
Man O' War, one reel.
Ford Weekly.
Fairyland, The Message, Democracy in Education.

PIONEER FILM CORP.

Facts and Follies Series (1 reel): Babes in Bearskin, Call Me Daddy, Down Beside the Seaside, Knockout Maggie, Professor Was Right, Running Romeos, Two's Company, Young Ideas.

Luke McLuke's Film-Osophy (½ reel).

The Sonny Series (2 reels).

Nick Carter Series (2 erels):
A Western Adventurer (Wm. Fairbanks) ———
The Hope Diamond Mystery (15 Episodes) ———
Peeps into the Future (2 reel series) ———

GOLDWYN

Edgar Comdies (2 reels): Edgar Camps Out, Edgar's Jonah Day, Edgar's Sunday Courtship, Edgar Takes the Cake, Edgar the Explorer, Get-Rich-Quick Edgar, Edgar's Little Saw.

Goldwyn-Bray Pictographs (1 reel): The Riveter, The Human Voice, Seein' Things on the Orinoco, Gypsy Scientists, Unshod Soldiers of the King, No Reg'lar Bird.

Goldwyn-Bray Comics (Lampoons): Why Change Your Husband, Bear Facts, Yes Dear, Too Much Pep, Chemical Inspiration (The Ancient and Honorable Wall Mat Animated Cartoon), Safe Combination (No Place for a Honeymoon Animated Cartoon), The City That Never Sleeps, Powell Expedition.

Capitol Comedies (2 reels, distributed by Goldwyn): In and Out, Knocking 'Em Cold, Hearts and Hammers, Artistic Enemies, Fingers and Pockets, Love on Rollers, At It Again, Professional Ethics, When Martin Gits Here, Ged Ap Napoleon, You'd Better Get It, Indigo Sunday, Home Brewed Youth, Angels Feathers, Why Worry, Nothing to Think About, Take It Easy.

VICTOR KREMER FILM FEATURES

A Burlesque on Carmen (Charles Chaplin)	3
The Champion (Charles Chaplin)	2
Work (Charles Chaplin)	2
By the Sea (Charles Chaplin)	2

REELCRAFT

Billy Franey Comedies (1 reel): Fixing Lizzie, Getting His Goat, Dry Cleaned.

Texas Guinan Comedies (1 reel): The Whit Squaw, A Moonshine Feud, Girl of the Rancho, The Desert Vulture.

Alice Howells Comedies (2 reels): Squirrel Time, Convict's Happy Bride, Good Night Nurse, Lunatics and Politics.

Milburn-Moranti Comedies (2 reels): Jealousy, Lazy Lem, Double Trouble.

Napoleon & Sally Comedies (1 reel): Their First Flivver, The Deserter, Dreamy Chinatown, Perils of the Beach.

Matty Roubert (2 reels): Circus Days, She's a Vamp.

Gale Henry Comedies (2 reels): The Champeon, The Movies, Help, Heirlooms.

Royal Comedies (2 reels): Where Are Your Husbands, When the Cat's Away.

EDUCATIONAL FILM EXCHANGES, INC.

Mermaid Comedies (2 reels): The Simp, April Fool, High and Dry, Moonshine and Holy Smoke, Bang, The Greenhorn.

Chester Comedies (2 reels): The One Best Pet, You'll Be S'prised, Beat It, Ladies Pets, Just in Time, Ready to Serve, Snooky's Wild Oats.

Torchy Comedies (2 reels): Torchy's Millions, Torchy Turns Cupid, Torchy's Double Triumph, Torchy Mixes In, and Torchy's Night Hood, Torchy's Big Lead, Crowning Torchy, Torchy's Promotion.

Christie Comedies (2 reels): Mr. Fatima, Wedding Blues, Back From the Front, Dining Room, Kitchen and Sink, Movie Mad, Nobody's

Release Date

Wife, Hey Rube, Man Versus Woman, Scrappily Married, The Reckless Sex, Red Hot Love, Short and Snappy, Sneakers, Let Me Explain, Southern Exposure.

Vanity Comedies (1 reel): His Four Fathers, Mind Your Business, Ouija Did It, Tea for Two, Without a Wife, Naughty Mary Brown, Dead Easy, Hubby Behave, Take Your Time, Three Jokers, Rocking the Boat.

Gayety Comedies (1 reel): Rest in Peace, Blondes, Ain't Love Grand, Sand Witches, His Better Half, Mixed Bedrooms, Turkey Dressing, Dummy Love, Zero Love, Money Talks, Sweet Revenge.

Educational Specials: The Race of the Age, (Man o'War) two reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How He Knocks His Home Runs, 1 reel; Valley of Ten Thousand Smokes, 1 reel; and Modern Centaurs, 1 reel.

Bruce Scenics Beautiful (1 reel): Tropical Nights, The Banana Special, The Explorers, The Isle of Desire, The Business of Camping, Voices of the Sea, The Will o' the Wisp, Water Trails, The Man Who Always Sat Down, The Merry Little Put Put.

Chester-Outings (1 reel): Rookeries and Squawkeries, Crowning King Blizzard, Frivolous Fijis, Lost, a Yodel, Pahs and Papas, Paths of Glory, Something to Worry About, Putting Nature Next, The Worst Was True, Hitting the High Spots, The Red Trail's End, One Peek Was Plenty.

Chester Screenics (1 reel): They Forgot the Town, Out of the Past, Then Company Came, Art is Everything, No Hope for the Drys, Silver Silences, Sultans of the Sea, Getting a Toe Hold, and From Deer to Dam, Buzz-z-z, Philippine Futurity—An Angle in Idaho, New Wine in Old Bottles.

Hudson's Bay Travel Series (1 reel): A Tale of the Fur North, Hides and Go Seek, It's a Great Life—If, An Eskimotion Picture.

World Wanderings (1 reel): In Dutch, South Sea Magic, Wilderness Friends.

Miscellaneous (1 reel): Golf—Slow Motion, Dixie.

Kinograms: Sundays and Thursdays, 1 reel.

SELZNICK

Herbert Kaufman Editorials (1 reel): A Good Fellow, Content, Pity the Poor, Society Bad Man, Dictionary of Success, A Certain Rich Man, The Battler and the Bottler, Who Threw the Brick, Johnnie, Little Red Riding Hood.

Serials
Branded Four (Ben Wilson and Neva Gerber), 15 episodes ..... Each 1

Prizma Pictures
Death, Where Is Thy Sting 1

Selznick News
Twice each week 1

FOX

September, October and November

Sunshine Comedies (2 reels): Chase Me, An Elephant's Nightmare, Hold Me Tight, His Noisy Still, Pretty Lady.

Clyde Cook Comedies (2 reels): Kiss Me Quick, The Huntsman.

Mutt and Jeff Comedies (1 reel): The Merry Cafe, The Tailor Shop, The Brave Toreador, The Politicians, High Cost of Living, League of Nations, Flap Jacks, A Rope Romance, Farm Efficiency, Cleopatra, The Medicine Man.

Fox News (twice a week)

Serial: Bride 13, 15 episodes

CAPITAL

October
Weakly Indigestion, issues 1 to 5 ..... Each 1

Zip Comedies (1 reel): In the Soup (Chris Rub), Old Dials for New (Florence Turner), Thirty Minutes in Havana (Chris Rub), Stenographers First (Florence Turner), Hot Tamale (Chris Rub).

Dramas (2 reels): My Lady Rose (Violet Mersereau), The Fair Fakir (Violet Mersereau), The Grouch (Francis Ford), The Lonely Heart (Violet Meresereau), An Orphan (Ruth Stonehouse).

C. B. C. FILM SALES CORP.

Hallroom Boys Comedys (2 reels): In Bad Again, Tough Luck, High and Dry, In Again, Out Again, A Doggone Mix-Up.

Star Ranch Westerns (2 reels): The Queen of Hearts, Pirates of the West, Her Western Adventure, The Gun Runners, A Daughter of the Law, The Ranch Mystery.

Screen Snapshots (1 reel—twice a month): No. 23,22, 21 and 20.

ALLIED DISTRIBUTING CORP.

12—2 reel Al and Howell Comedies: Apr. 15, Pure and Simple; May 15, Liquorish Lips.

SPECIAL PICTURES CORP.
(Through Federated Film Exch.)

Comiclassics (2 reels): Up in Betty's Bedroom, A Pajama Marriage, A Seminary Scandal, Watch Your Husband, Twelve P. M., Ballroom Romeo, Too Many Husbands, Caught in a Cafe.

Chester Conklin (2 reels): Home Rule, A Soft Boiled Yegg, His Model Day.

Comedyart (2 reels): Uneasy Feet, Ima Vamp, An Uneven Match, Mother's Angel, Henpecked and Pecked Hens, Friends & Enemies, Prince of Daffydil, Shorty's Long Suit, Sweet Dynamite, Rocked to Sleep, Open the Bars, Hay Fever.

Moranti (1 reel): Why Worry, Almost, Guilty, Kids, Twins, Bliss.

Clayplay Comedies (1 reel): Edenville, The First Zoo, Observations of a Park, Statue, Vrigin of Hamboul, Up on the Farm, Dreams.

Sunset Burrud Scenics (1 reel): Birthplace of the West, Land of Sky Blue Waters, Land of Living Color, Path of '49, Highway through Wonderland, Going North, Dawnland, Totemland, The First People, Gate of the Mountain, High Hills and Low Heels.

KINETO CO. OF AMERICA
Kineto Reviews
(Through National Exchanges)

The Living Book of Knowledge (1 reel): Thrills, The Emerald Isle, Panama, The Holy City, Down in Dixie, Liquid Gold in Texas, Babyhood, Trip of the U. S. S. Idaho, Vegetarians, Hunting the Sea Wolf, Boy Scouts, Water Babies, Beauty Spots in the United States and Canada.

CHARLES URBAN'S MOVIE CHATS
(Through State Right Exchanges)

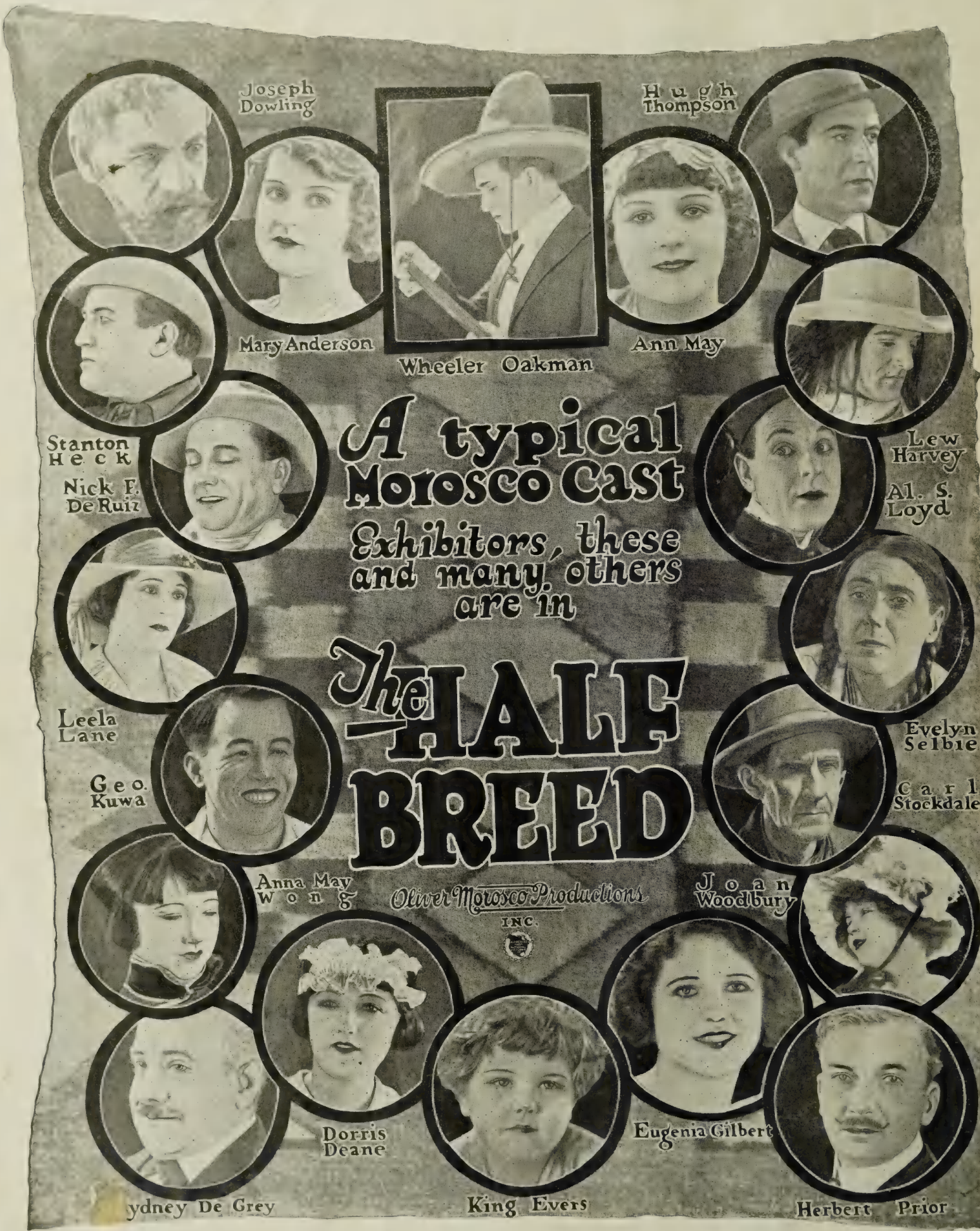
Wonders of the World (Two Series): First Series from No. 1 to No. 26 (1 reel): Second Series from No. 27 to No. 52.

WID'S 1921 YEAR BOOK

is on the way

RESERVE SPACE NOW

Bigger and Better Than Ever


Joseph Dowling
Hugh Thompson
Mary Anderson
Wheeler Oakman
Ann May
Stanton Heck
Nick F. De Ruiz
Lew Harvey
Al. S. Loyd
A typical Morosco Cast
Exhibitors, these and many others are in
The HALF BREED
Leela Lane
Geo. Kuwa
Evelyn Selbie
Carl Stockdale
Anna May Wong
Oliver Morosco Productions INC.
Joan Woodbury
Dorris Deane
Eugenia Gilbert
ydney De Grey
King Evers
Herbert Prior

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XVII No. 16 Sunday, July 17, 1921 Price 25 Cents

Gladys Walton
The Biggest Find since Mary Pickford
her in
"Short Skirts"
(now playing)
and
"High Heels"
(soon to be released)
Universal Special Attractions

Great, Costly Theatres and Fewer Big Pictures

Last summer—in July—the writer of this advertisement published in all the trade papers of the country a carefully prepared table giving a forecast to exhibitors everywhere as to the number of big pictures that would be available from all sources. Out of an announced output of 700 feature-length pictures this writer's table, itemized by companies, estimated there would be not more than 90 really big pictures. The year is ended and actually there were only 51 really big pictures released in the United States. Seven of these played as road shows and *exhibitors never got them at all.*

This year Producer and Distributor announcements thus far made, including the better states rights Producers, forecast a total production of not more than 550 features from all sources. This writer *again* makes his annual forecast to exhibitors and, this year, being more than fair in crediting producers with more big pictures than they ever have made, it is our forecast that a maximum of 89 really big pictures are in sight from all the sources in the industry as follows:

Company No. 1	12
Company No. 2	12
Company No. 3	4
Company No. 4	1
Company No. 5	0
Company No. 6	0
Company No. 7	4
Company No. 8	2
Company No. 9	4
Company No. 10	10
Company No. 11	0
Company No. 12	6
Company No. 13	10
Company No. 14	12
Company No. 15	12
Total	89

In other words, out of the year's total output just about 20% of the pictures in sight will be big enough to sustain the costly theatre institutions in which exhibitors have made huge investments that must be safeguarded by booking big pictures.

A large number of the big productions for the coming year have been intrusted to the F. B. Warren Corporation for distribution.

F. B. WARREN
CORPORATION
1540 Broadway New York City

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XVII No. 16 Sunday, July 17, 1921 Price 25c.

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News of the Week in Headlines

Monday

James R. Quirk resigns from National Association Vigilance Committee.

N. L. Nathanson talks of combination policy for all Famous Players' theaters.

New organization of independents to work on credit bureau basis.

Tuesday

Authors' League and International Magazine Co. settle dispute over film rights.

Inter-Ocean acquires Arrow's output for foreign market for period of years.

Will Rogers to make two reelers for Pathe.

Paramount reorganizes Mexican distributing organization.

Wednesday

Southern Methodist Episcopal Church seeking national "blue" law.

Films can be sent abroad through parcel post.

George Edwin Joseph suing Pauline Frederick for services.

Gus Schlesinger leaves Inter-Ocean to export films for himself.

Thursday

Arthur S. Kirkpatrick joins Educational Film Exchanges, Inc.

German unit filming life of Lord Nelson. Big production based on life of Frederick the Great also in the making.

Arrow Film joins Independent Producers and Distributors Association. W. E. Shallenberger a director.

Independent Distributors Association of the Northwest adopts uniform contract for Minneapolis territory.

Friday

Sydney S. Cohen names M. P. T. O. committee to meet with Adolph Zukor and settle theater problem.

Walter Wanger going abroad again. His ideas on international film making.

Edwin Carewe to make his own productions in the East.

Associated Photoplays, Inc., close three deals.

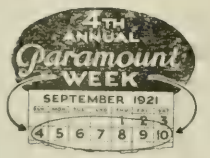
Britain aroused over proposed American tariff. Threatens retaliation.

Saturday

Famous Players forming subsidiary in France.

J. G. Hawkes, managing editor at the Goldwyn studios, reported resigned.

Pardoning the bad is injuring the good"—Benjamin Franklin.



time to get ready for 4th annual Paramount week September 4th to 10th

Prosperity Week!

Paramount Week is Prosperity Week. For three years it has meant that to exhibitors. Now, more than ever before, you need this nation-wide drive to get people coming to your theatre again, after the summer slump.

If you take care of this week the year will take care of itself. Get the people started—and they'll keep coming. We give you everything to make Paramount Week a record-breaker. All you have to do is use the free accessories.

Here's What We Do For You:—

FREE ADVERTISING

Newspaper advertising—naming your theatre—in 1100 towns. One double spread and one single page in the Saturday Evening Post.

FREE ONE-SHEET FREE BANNER FREE CUTS
FREE SLIDE FREE HERALD FREE MONEY-SHEET

Ask for a Free Money-Sheet—It Tells You All About It!

Mae Marsh in a Role as Only She Can Play It

Mae Marsh in
"NOBODY'S KID"
Robertson-Cole

DIRECTOR ..... Howard Hickman
AUTHOR ..... Kate Langley Bosher
SCENARIO BY.....Howard Hickman and Katherine Carr
CAMERAMAN ..... Robert S. Newhard
AS A WHOLE.....Plenty of reality and heart interest in picture that has certain appeal
STORY.....Makes splendid screen vehicle for star and exposes a side of life that is often heard of but seldom seen
DIRECTION.....Has given the novel an excellent production; makes things appear really life-like
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
STAR.....Plays the part like no one else can
SUPPORT.....Some especially good individual performances
EXTERIORS ..... Appropriate
INTERIORS ..... Good
DETAIL ..... Well taken care of
CHARACTER OF STORY....Life of a little orphan in a charity home and her subsequent happiness with a new-found relative
LENGTH OF PRODUCTION.....5,000 feet

Robertson-Cole certainly picked a winner when they selected Kate Langley Bosher's novel, "Mary Cary," for Mae Marsh. It brings the star back in the quaint sort of character that first gained her fame and she plays the little orphan girl in a manner that would be difficult to surpass. It's the kind of performance that "gets under your skin." You can't help but feel glad when she indicates happiness; you just have to gulp when she's sad. As Mary Cary, the orphan girl, Miss Marsh does probably the best work of her screen career, and her performance alone is well worth seeing.

The theme is the kind that appeals to everyone. It has heart interest, a genuine humorous vein, and a smattering of pathos that, all put together, registers as real entertainment. Director Hickman has provided a production that is adequate in every way. The atmosphere of the orphanage, the players selected to play the parts, and careful attention to detail, and the definite touches of reality which he applies so appropriately, make his efforts result in one of the really worth while features of the year. Surely it would be hard to find a more human note than that struck in "Nobody's Kid." It lays bare a bit of life that really exists, but with which the majority are little acquainted.

There is a whole lot of real humor in the story, most of which is brought out through the character of Mary Cary. Her kindly sort of mischievousness gets her into all kinds of trouble, but regardless of the punishment, Mary is always thinking up a new scheme to make her fellow-sufferers happy, and at the same time make the audience laugh.

Anne Schaefer as Miss Brady, the matron, gives an excellent characterization. Her work demands appreciation, even though you're bound to hate her for her cruelty to Mary. Kathleen Kirkham, Maxine Elliott Hicks and John Steppling are others who do thoroughly good work.

Mary Cary's life at the orphanage is brightened considerably by Katherine Trent, a nurse who comes to live at the institution. Through her kindness she wins the love of the children and confides in Mary her loneliness because she has lost her lover. One day while delivering some jam, Mary overhears a conversation in which she learns something about herself—that she really had parents, now dead, but that an uncle lives in Detroit. Mary loses no time in communicating, secretly. The letter brings the uncle in person. It is then that she learns her uncle is Miss Trent's lover. There is a reconciliation and Mary leaves the home to enjoy real happiness.

Promises are in Order and It's Up to You to Put It Over

Box Office Analysis for the Exhibitor

Secure a booking of "Nobody's Kid" if you have not already done so, and give your patrons a treat. It isn't every day that you can show them a picture so vividly real as Mae Marsh's latest. If your folks aren't acquainted with the star, there is no better time for an introduction, and you may be sure they'll like her. They can't help it. She has a personality that just compels admiration.

You can make all the promises you want to in connection with the showing. Perhaps you played "Little 'Fraid Lady," in which case recall the event. You might also mention the novel, "Mary Cary," from which the picture is taken. Play up the star's name and give her the prominence she deserves. Stills in the lobby and any exploitation which you think will aid in putting it over should not go to waste. Box office results should prove worth while.

HAWORTH Presents

"THE GREATER PROFIT"

A TALE OF THE CROOKED PATH THAT STRAIGHTENED

with EDITH STOREY

Distributed by

R-C PICTURES CORPORATION

(ROBERTSON-COLE)

THE CAST

Maury	Edith Storey
Capt. Ward Ransom	Pell Trenton
Nunc	Willis Marks
Crawkins	Lloyd Bacon
"Gimp"	Bobbie Roberts
Creighton Hardage	Ogden Crane
Mrs. Hardage	Lillian Rambeau
Rhoda Hardage	Dorothy Wood

THE STORY

MAURY BRADY was a shrewd and resourceful girl, living in New York's lower East Side with her lovable old uncle, "Nunc" Brady, who made his living by the gentle art of cracking safes. Sometimes she played at shoplifting.

Maury goes "shopping" and is arrested by the store detective. Mrs. Creighton Hardage, wife of a millionaire, becomes interested and saves her from the police. Maury makes her home with Mrs. Hardage.

Capt. Ward Ransom, home from overseas, visits the Hardages. Rhoda Hardage is deeply interested in him. She is piqued by the attention Ransom shows Maury. Crawkins learns from Gimp of Maury's new home, and manages to get into the house. Maury takes up her work on the "fair price committee." Under new influences Maury decides to go straight and lead an honest life.

While Mrs. Hardage was working to uncover profiteering, she did not know her husband had got control of food supplies and was the greatest profiteering crook in the country. Hardage tried to force his attentions on Maury. Maury repulsed him with her finger-nails. She realized she was at a crisis—that she loved Capt. Ransom, but must tell him of her dishonest career. She told the story and Ransom forgave the past, saying he loved her. Crawkins, mad with jealousy, went to Ransom's home and told him Maury was a thief, and was laughed at. Ransom sent word to her he would not see her again. Maury decided to return to her old life—to rob the Hardages. She was surprised while rummaging the safe. She got the wallet, however, which contained Hardage's papers, connecting him with the profiteering ring. Ransom had been invited to become Hardage's partner. Maury loved him and determined to save him from an unholy business alliance. She went to Ransom's home and told him the contents of the papers.

With these in her possession, Maury forced Hardage to reduce food prices through his own organization. Maury and Capt. Ransom were married and Ransom established "Nunc" in a cottage near the sea.

R-C PICTURES

Charming Star Makes Up For Highly Improbable Story

Elaine Hammerstein in
"THE GIRL FROM NOWHERE"
Selznick—Select

DIRECTOR ..... George Archainbaud
AUTHOR ..... Bradley King
SCENARIO BY ..... Sarah Y. Mason
CAMERAMAN ..... William Wagner
AS A WHOLE.....Pleasing personality of star makes up for absurdly impossible story
STORY.....Very aggravating in construction and builds complications that are so implausible
DIRECTION.....Satisfactory for the most part; leaves a few unexplained incidents
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Sets frequently badly lighted
CAMERA WORK ..... Average
STAR ..... Unaffected and very charming
SUPPORT.....No one has especially noteworthy part; include Warren Cooke, Huntley Gordon, and William Davidson
EXTERIORS ..... Few
INTERIORS ..... Good
DETAIL ..... Suffices
CHARACTER OF STORY.....Girl marries man she does not know for the sake of protection his name affords her
LENGTH OF PRODUCTION.....About 5,000 feet

To be perfectly frank this is the kind of story that "gets your goat." It consists of a series of complications in which a girl's happiness and reputation are involved, and all because she doesn't talk. Bradley King's theme is one of those aggravating affairs that make you want to argue with the heroine for not speaking up and clearing herself when she has the chance, and particularly in this case, because she is not trying to shield a brother or sweetheart. But regardless, the role calls for Miss Hammerstein remaining silent and being threatened with great unhappiness, until of course something happens to establish her innocence. Hence the failure to arouse the audience's smypathy, and the half-hearted interest which you feel for the entire thing.

Director Archainbaud has given the story an adequate production, and the delightful personality of the star will likely get it by, though without her it would be minus any interest at all.

It isn't difficult to follow the various sequences, nor are you kept in any suspense as to the outcome. You're quite sure that the heroine will fall in love with her husband at "Finis," and she does. A few minor bits are left unexplained, such as her recognition of the crook whom she calls "Steve." You are not told how she knew him nor can the spectator understand why she dreads explaining the whole affair to her husband.

Marion Cole decides to marry Bert Whitman against her grandfather's wishes. On their way to be married, their machine is wrecked, and Marion learns that Whitman is a thief, because when the police arrive and find jewels on his person he escapes. Marion also gets away and seeks refuge in a cabin owned by Jimmy Ryder. When traced there she says she is Mrs. Ryder. Jimmy arrives and bears out her statement, later offering to marry her. She accepts his name for protection, without explaining what has happened. Later Whitman annoys her with his attentions and finally tries to brand her as a thief, but his partner double-crosses him, tells the police Whitman is the real thief, and then Marion is free to love her husband.

Will Please Miss Hammerstein's Admirers

Box Office Analysis for the Exhibitor

Regardless of the fact that some folks will be annoyed with the heroine's stubborn silence, "The Girl From Nowhere" has a certain appeal that still goes big with some audiences. Particularly if the star is a favorite with your patrons, you will not find it difficult to please them with her latest picture. She is always very charming and plays with manner of ease and naturalness that makes her probably one of the most pleasing of the ingenue stars.

The title might prove attractive if used in connection with catchlines such as: "He offered his name for protection after she had used it without his consent. This odd situation occurs in 'The Girl From Nowhere,' Elaine Hammerstein's latest production." Or, "If you have something to tell your husband, make him listen and you'll have nothing to be sorry for afterwards, as proven in 'The Girl From Nowhere.'"

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Another Curwood Story Of The Northwest That Will Please

James Oliver Curwood's
"THE GOLDEN SNARE"
Associated First National Pictures

DIRECTOR ..... David M. Hartford
AUTHOR ..... James Oliver Curwood
SCENARIO BY.....James Oliver Curwood and David M. Hartford
CAMERAMAN ..... Walter L. Griffin
AS A WHOLE.....Of the same order as previous Curwood productions; plenty of atmosphere and one or two thrilling fights
STORY.....A bit of mystery about it that is worked up effectively into splendid climax
DIRECTION.....Very good particularly with regard to manner of telling the story, also handling of players
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... All right
CAMERA WORK ..... Good
PLAYERS.....Lewis S. Stone and Wallace Beery both give excellent performances
EXTERIORS ..... Many beautiful snow scenes
INTERIORS ..... Satisfactory
DETAIL ..... Suffices
CHARACTER OF STORY.....Northwest Mounted Police sergeant sent after man whom he finds but never takes him a prisoner
LENGTH OF PRODUCTION ..... 5,900 feet

The names of James Oliver Curwood and David Hartford have come to mean a story of the Northwest, with lots of good action and some fine snow atmosphere, and following as an adequate successor to "Back to God's Country" and "Nomads of the North" comes "The Golden Snare," which differs only in that a certain amount of mystery is contained in it and used as a basis upon which to build toward a climax.

Like the others, "The Golden Snare" has to do with an officer of the Canadian Northwest Mounted Police and his adventures in search of his man. Directer Hartford has shown very good judgment in unfolding the story, which calls for several flash-backs. These are inserted appropriately and at the opportune moment in each case, and another feature of these flash-backs is that they are not long nor complicated, nor do they in any way confuse. There is no abundance of sub-titles, although in one sequence perhaps it would have been well to be a trifle more explicit. This is in the sequence in which the officer finds his man. He makes no effort to see that the man does not escape, which may strike spectators as somewhat peculiar. It isn't until long after you are told that the outlaw is suffering from lapse of memory and for that reason the officer doesn't find it necessary to use precaution.

An excellent climax, probably a litte brutal—but no really objectionable shots are shown—is worked up in the last reel and the suspense which has been accumulating during the preceding reels reaches the breaking point and finishes the story to your satisfaction. Wallace Beery as the outlaw gives an excellent performance, and Lewis Stone is once more an officer of the N. W. M. P., and does his usual good work. Ruth Renick is the only girl in the film with the exception of a little baby who got a great many audible praises at the Strand. Beautiful locations and Northland scenery are again to be found in this Curwood production.

Sergeant Raine finds his man, Bram Johnson, wanted for many murders, living alone with a girl he calls Celie, whom he fights to protect. Bram is suffering from loss of memory. Raine stays on at the cabin until one day Black Dawson, who wants Celie, injures Bram and then Raine, at the same time kidnapping Celie. Bram recovers sufficiently to follow the trail and overtakes Dawson in his cabin, where Bram is fatally wounded. He regains his memory, kills Dawson, and then explains to Raine that Celie is the only surviver of an exploring party, that he saved her life and brought her up. Bram dies.

Exploitation Shouldn't Be Hard If You've Played The Others

Box Office Analysis for the Exhibitor

It shouldn't be necessary to give much advice in connection with Curwood pictures. Exhibitors know whether or not their patrons like red-blooded stories of the North, the kind that Curwood writes. Past performances in connection with this producer's pictures, if you have played them, should be your guide in connection with "The Golden Snare." The title comes from the fact that the outlaw made snares to catch rabbits from the golden hair of the girl he reared. Catchlines based on this fact might get them interested.

Where exhibitors have been successful with such productions as "Nomads of the North" and "Back to God's Country," it should be necessary only to mention James Oliver Curwood's name and promise them some fine action played against Northern backgrounds. Stills in the lobby and a few feet shown prior to the regular booking date should be good exploitation.

Reserve Sept. 11th for "The Old Nest" and Oct. 2nd for "Dangerous Curve Ahead"

NOW WATCH GOLDWYN!

A Reginald Barker Production
THE OLD NEST
RUPERT HUGHES'
Heart-Gripping Story of the Home

A Frank Lloyd Production
THE INVISIBLE POWER
By Charles Kenyon
The Drama of Life's Hidden Force

Gouverneur Morris'
ACE OF HEARTS
Directed by Wallace Worsley
The Gripping Tale of "The Man Who Lived Too Long"

TOM MOORE *in*
BEATING THE GAME
By Charles Kenyon *Directed by* Victor Schertzinger

BETTY COMPSON *in*
FOR THOSE WE LOVE
By Perley Poore Sheehan *Directed by* Arthur Rosson
A Beautiful Story of a Great Devotion

RUPERT HUGHES'
DANGEROUS CURVE AHEAD
Directed by E. Mason Hopper
The Picture They've All Been Waiting For

Leroy Scott's Story of an Underworld Passion Flower
THE NIGHT ROSE
Directed by Wallace Worsley

WILL ROGERS *in*
DOUBLING FOR ROMEO
By Elmer Rice, Will Rogers and William Shakespeare
(*one of these boys was famous*)
Directed by Clarence Badger

A Frank Lloyd Production
THE GRIM COMEDIAN
By Rita Weiman
A Dramatic Tale of the Irony of Fate

The Adventures of an Amateur Vamp
ALL'S FAIR IN LOVE
Adapted from the Stage Success, "The Bridal Path"
By Thompson Buchanan *Directed by* E. Mason Hopper

A Frank Lloyd Production
THE MAN FROM LOST RIVER
By Katharine Newlin Burt
A Strong Story by the Author of "The Branding Iron"

Messmore Kendall Presents
VIVIAN MARTIN *in*
PARDON MY FRENCH
By Edward Childs Carpenter *Directed by* Sidney Olcott
Scenario by Harry S. Hoyt Titles by Irvin S. Cobb
Distributed by Goldwyn

Goldwyn announces
the addition to its advance list
of productions for distribution
during the season of 1921-1922

A rapidfire comedy of American manners

MESSMORE KENDALL
presents

VIVIAN MARTIN
in
PARDON MY FRENCH

Adapted from
"POLLY IN THE PANTRY"
by
EDWARD CHILDS CARPENTER
Directed by
SIDNEY OLCOTT
Scenario by
HARRY S. HOYT
Titles by
IRVIN S. COBB

Distributed by Goldwyn

TOM MOORE *in*
FROM THE GROUND UP
By Rupert Hughes *Directed by* E. Mason Hopper

The Most Gigantic Spectacle of All Times
THEODORA
By Victorien Sardou

Mary Roberts Rinehart's
Story of Young Love and Laughter
THE GLORIOUS FOOL
Directed by E. Mason Hopper

Gabrielle D'Annunzio's
THE SHIP
Directed by His Son, Gabriellano
A Gigantic Spectacle of the Birth of a People

WILL ROGERS *in*
A POOR RELATION
By Edward E. Kidder *Directed by* Clarence Badger
From the Famous Sol Smith Russell Play

A Reginald Barker Production
THE POVERTY OF RICHES
By Leroy Scott
A Drama of Money and Marriage

A Great Drama of the Melting Pot
HUNGRY HEARTS
By Anzia Yezierska *Directed by* E. Mason Hopper

Hall Caine's
THE CHRISTIAN
One of the Greatest Stories Ever Told

The Story of a Crowd — A Study in Fear
THE SIN FLOOD
By Henning Berger *Directed by* Wallace Worsley

THE MAN WITH TWO MOTHERS
By Alice Duer Miller *Directed by* Paul Bern

RUPERT HUGHES' Own Production
THE WALL FLOWER
Watch For It!
Personally directed by Rupert Hughes

A Powerful Drama of Marriage and Disillusion
GRAND LARCENY
By Albert Payson Terhune
Directed by Wallace Worsley

Alice Duer Miller's
SHE GOT WHAT SHE WANTED
Directed by E. Mason Hopper

27 MILLION GOLDWYN READERS OF 30 NATIONAL MAGAZINES

Fair Northwest Atmosphere But Story Is Weak

"MAN TRACKERS"
Universal

DIRECTOR ..... Edward Kull
AUTHORS.....Edward Kull and George Plympton
SCENARIO BY ..... George Plympton
CAMERAMAN ..... Jacob Kull
AS A WHOLE.....Ordinary offering that depends almost entirely upon scenic values for favor
STORY.....Action consists of a lot of knock-'em-dead business that never provides a thrill
DIRECTION.....Ordinary; has failed to present reality with exception of some well chosen locations
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Satisfactory
PLAYERS.....Features Josephine Hill and George Larkin; no especially good work
EXTERIORS ..... Pretty
INTERIORS ..... Suffice
DETAIL ..... Adequate
CHARACTER OF STORY.....Officer of Mounted Police eventually gets the man who caused his dishonerable discharge
LENGTH OF PRODUCTION ..... 4,329 feet

The most remarkable thing about "Man Trackers" is the way the knocked-out victims regain consciousness. Practically all of the action contained in the picture is provided by the fights, of which there are many, and in each case the one who goes down remains there only long enough for the smoke of battle to pass away and give the combatants time to make their exit. George Larkin takes some awful punishment, all of which he survives and recovers from in unbelievably short time. This sort of action is unconvincing and even some rather strenuous fighting fails to furnish a thrill. Larkin's performance is so obviously "acted" that he doesn't present a very realistic Mounted Police officer.

Director Kull has made a sincere effort to present a Northwest atmosphere, and has secured some effective locations and generally appropriate exterior settings, although there are one or two that are noticeably artificial, particularly one of a cabin. Production values, otherwise, are quite satisfactory, and the cast satisfactory, even though there is no especially noteworthy individual acting.

Edward Kull and George Plympton as co-authors have not been successful in putting the right kind of action into the story. Stories of the Northwest require something more than scenery and gun-play to put them over. Of course there's a romance woven in which culminates in the happy ending.

Molly Killbride, daughter of Inspector Killbride of the Northwest Mounted Police, is in love with Jimmy Hearn, one of her father's men. Hanley, the leader of an outlaw group, picks a fight with Jimmy which results in a shooting. Hanley had framed the shooting to make it appear that Jimmy did it. Inspector Killbride gives Jimmy a dishonorable discharge and a six months' sentence.

Upon his release Jimmy sets out to get the man who caused his discharge and imprisonment. He trails Hanley up North, captures him and returns to the post in time to establish his innocence and expose Morgan, a member of Hanley's crowd, who is trying to win Molly's favor. Jules, a half-witted half-breed, bears out Jimmy's story, and explains that he could have proven the policeman's innocence before but had been threatened into silence.

You Can't Make Promises But It May Get By

Box Office Analysis for the Exhibitor

Universal's schedule of late has been consistently good, so the fact that "Man Trackers" isn't as good as the others shouldn't be disturbing. Where folks are not too critical the picture will get over and houses catering to a majority male audience will probably find it favorably received. You can play up the Northwest atmosphere and talk about the Mounted Police and the motto of that organization, playing it up with catchlines.

It may be that George Larkin's name will attract them, in which case give it good prominence. A good advertising stunt would be to dress the lobby up with snow and icicles. The effect should prove inviting and the usual promising signs about it being "100% cooler inside," etc., ought to get them in. Tell them the scenery in "Man Trackers" will cool them off. Universal will furnish you with other suggestions and exploitation material.

For the new theatrical

William Fox makes the important announcement that for those theatres which can give these productions the extended run at advance admission prices which they deserve, he will release direct to the exhibitors of the United States and Canada

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the most wonderful picture of all time, which has played one solid year in New York,

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These attractions, together with others to be announced, twelve in all, will furnish an entire year's program at First-Run Theatres in the larger cities, for extended runs at advance prices.

season of 1921~1922

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SPECIAL FEATURE DEPARTMENT

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Star Does Good Comedy Work In Mild Story

Will Rogers in
"AN UNWILLING HERO"
Goldwyn

DIRECTOR ..... Clarence Badger
AUTHOR ..... O. Henry
SCENARIO BY ..... Arthur F. Statter
CAMERAMAN ..... Marcel Le Picard
AS A WHOLE.....Pleasing comedy and characterization which could be improved by cutting
STORY.....Adapted from O. Henry's "Whistling Dick's Christmas Stocking"
DIRECTION ..... Good, but very uneven
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Ordinary
CAMERA WORK ..... Plain
STAR.....Holds attention throughout entire production. Apt to overact and overdo his sly humor
SUPPORT ..... Fair
EXTERIORS ..... Ordinary
INTERIORS .....Few but good
DETAIL ..... Enough. Titles good
CHARACTER OF STORY.....Honest hobo saves estate from robbery at Christmas time; avoids bath and attentions of grateful family
LENGTH OF PRODUCTION ..... 4,759 feet

Although O. Henry's story "Whistling Dick's Christmas Stocking," from which this production has been adapted, makes very mild screen material, it nevertheless allows Will Rogers to carry on in his own sly and humorous way. As the entire production and interest center about the star, a character rather than a plot is created. This Will Rogers succeeds in doing in an easy, slow and indifferent manner that is similar to the work he did in "Jubilo" and "Honest Hutch"—only better. This is certainly Will Rogers' best for it allows free scope to his whimsical nature.

A great many of the chuckles in this production come from the light touches and carefree manner of the star, but most of the laughs are produced by the titles, which were written by Rogers himself. O. Henry figures very little in this regard, and while his story is very slight, it nevertheless has retained its flavor, if not its detail, in the film version. It seems as though neither the story nor scenario made much difference to Will Rogers; he didn't allow them to influence or hamper his breezy idea of a hobo.

It is a long while before this production gets under way and a good deal of footage is used up in creating an atmosphere and bringing the "Unwilling Hero" to New Orleans. Here he meets a gang of tramps who are planning a Christmas eve job on a manor. On his way to town he is given a lift by the girl of the estate who admires his whistling. Upon their return she gives Dick, the hobo, a Christmas present, which turns out to be a pair of ladies' stockings. In the evening the tramps capture Dick and start upon the robbery but Dick warns the household by a note that he slings through the window. This is done by placing a stone in one of the stockings. The tramps are captured and Dick given a Christmas dinner. Later he avoids the bath in a remarkable manner by making all the noises and reproducing the actions of the real thing. There is a lot of funny work in these shots. Fearing the comforts of a home and possible work, Dick makes his escape in the morning and returns to the open road.

Molly Malone does the girl in this production, and Nick Cogley stands out as the colored servant who insists upon the hobo's bath. The production as a whole is light and amusing and could easily be improved by a little judicious cutting.

Will Rogers Will Please And Satisfy Your Audience

Box Office Analysis for the Exhibitor

You have two good names to advertise: Will Rogers and O. Henry. Both are drawing cards. Besides this you can safely promise your people a likeable and amusing production. Don't promise anything big, but also don't hesitate to say that the star will amuse. Talk about the clever titles and you might also mention the fact that Will Rogers wrote them. Tell them about the funny way the hobo avoids the bath, and say that he could whistle Mendelssohn's "Spring Song" but always passed a wood pile. A whistling tramp in your lobby would attract attention.

The Goldwyn press book will give you some advertising ideas and catchlines that will all help put this over. Tell your folks that Will Rogers is better in this than he was in "Honest Hutch" and that he has a humor that is all his own.

Story Has More Possibilities Than Have Been Used

Bert Lytell in
"THE MAN WHO"
Metro

DIRECTOR ..... Maxwell Karger
AUTHOR ..... Lloyd Osborne
SCENARIO BY .....Arthur Zellner
CAMERAMAN ..... Arthur Martinelli
AS A WHOLE.....Slow-moving piece that doesn't get beyond the average line as entertainment
STORY.....Certainly a unique idea of providing amusement, but hasn't nearly enough incident
DIRECTION.....Devoted altogether too much footage to minor business and unimportant detail
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Fair
CAMERA WORK .....Ordinary
STAR.....No variance to his work, keeps repeating same expressions and movements
SUPPORT ..... Not prominent
EXTERIORS ..... All right
INTERIORS ..... Adequate
DETAIL .....Given more attention than required
CHARACTER OF STORY.....War hero tries to become famous by boycotting shoe manufacturers and going about without shoes
LENGTH OF PRODUCTION.....About 6,000 feet

Bert Lytell's latest production is fairly feeble amusement. It takes fully two reels to get started and the story is told in a very dull fashion. The whole trouble is that the production lacks "pep." Even the war hero's decision to become famous by appearing on Fifth Avenue in a dress suit and high hat but without shoes or stockings doesn't go over the way it should. The idea is good, but the presentation is poor. And this is the trouble throughout the run of "The Man Who." The story has some pretty fair possibilities and might have been made into a really amusing farce if properly handled.

The opening reels aren't particularly timely, dealing as they do with returned war heroes, Red Cross workers and other business pertaining to the recently returned veterans. Even this wouldn't have been so disappointing had something happened besides the society girl feeding a soldier ice cream. That's about all that takes place in reel one. Lucy Cotton as the society girl "puts on" so extravagantly that she appears to be giving a burlesque. She overdoes it entirely too much. Bert Lytell is an adequate hero, but there is no variance to his work. His gestures and expressions register ditto, no matter what the occasion.

The best thing in the picture is the hero's unique idea of obtaining fame. A fair share of laughs is derived from his appearance on Fifth Avenue minus shoes and stockings. There were far more opportunities for comedy business in this sequence than the director has availed himself of. A few of the titles will get laughs.

Bedford Mills, returned war hero, meets Helen Jessop, a society girl war-worker, with whom he falls in love, but realizes she is far above his reach when Helen says she must marry a man who is famous. Mills decides that he must become famous and win Helen. An advertisement for shoes at $22 a pair gives the ex-soldier an idea. He will boycott the manufacturers by starting a new fad—going barefoot.

But the publicity that the stunt brings forth brands Mills as a "nut" and other uncomplimentary things, putting Helen further out of his reach. Mary Turner admires Mills' nerve and joins him in his endeavor to bring down the high cost of shoes. Mary and Mills fall very much in love with each other and even Mary's father, who is president of the shoe manufacturers' association, finally consents to the marriage.

Offers Good Opportunity for Stunt Exploitation

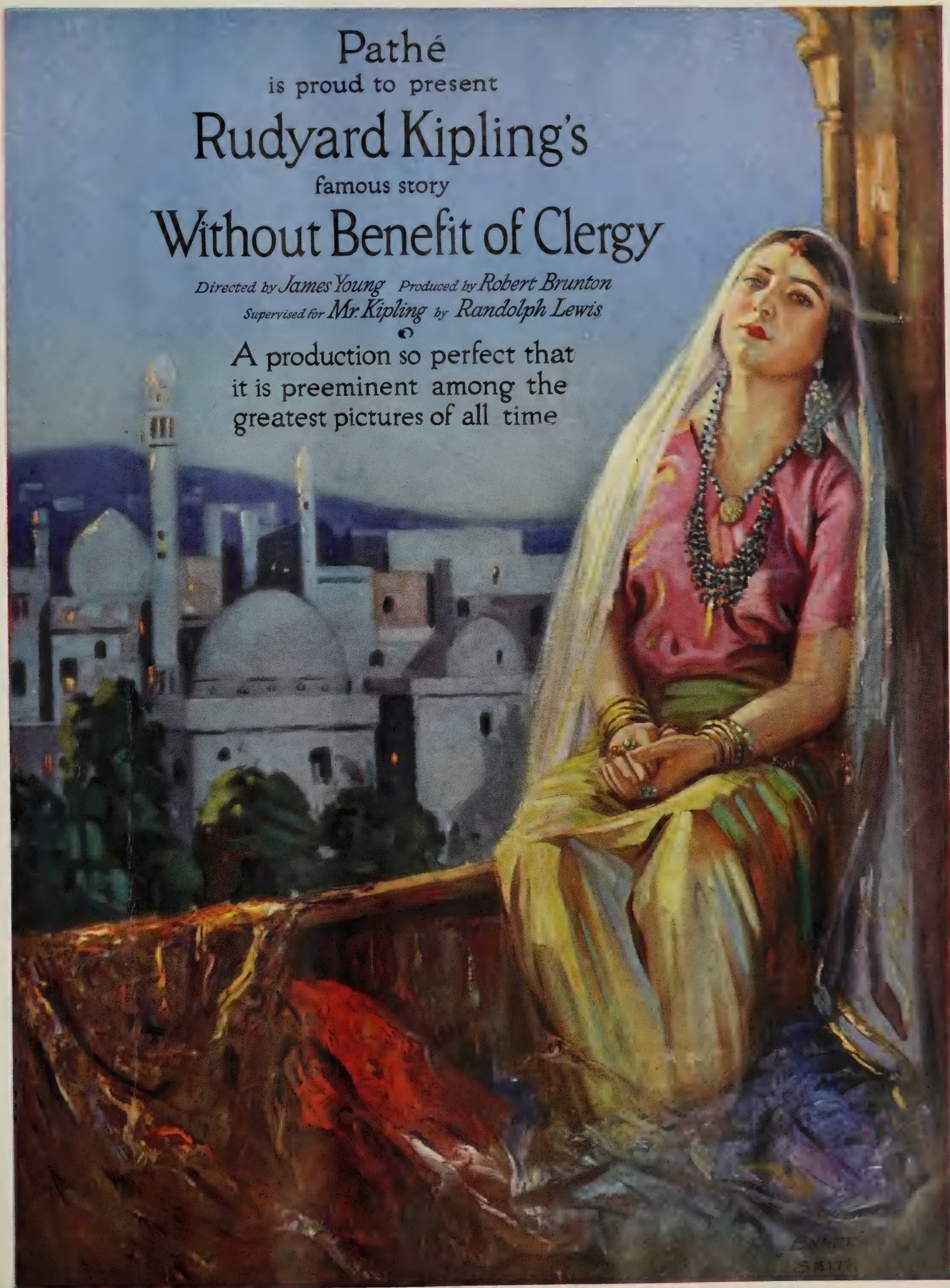
Box Office Analysis for the Exhibitor

A liberal amount of cutting will make a good deal better picture of "The Man Who" and give what comedy it does contain better play. As it is at present, there is so much footage allowed to each sequence that the comedy business is almost completely buried. You ought to be able to get your patrons interested easily enough by stunt exploitation, which is readily suggested by the story and the hero's appearance in full dress, minus shoes and stockings. If you could get someone to appear in the lobby or on downtown streets in this get-up, it should attract considerable attention.

If Bert Lytell happens to be well liked by your folks use his name and recall his last production, "A Message from Mars." Catchlines can be used and stills of the star in the make-up that made him famous might be employed effectively for lobby display.

CURRENT RELEASES

Release Date			Footage	Reviewed
		AMERICAN FILM CO.		
		(Distributed through Pathe Exchanges)		
		A Light Woman	7,000	9-26-20
		The Gamesters (Margarita Fisher)	6,000	———
		The Blue Moon (Elinor Field-Pell Trenton)	6,000	———
		Their Mutual Child (Margarita Fisher-Nigel Barry)	6,000	———
		Sunset Jones (Chas. Clary & Irene Ritch)	5,000	4-24-21
		Payment Guaranteed (Margarita Fisher)	5,000	———
		ASSOCIATED EXHIBITORS, INC.		
		(Distributed through Pathe)		
		The Riddle Woman (Geraldine Farrar)	6,000	———
		The Devil (George Arliss)	6,000	1-23-21
		What Women Will Do (Anna L. Nilsson)	6,000	2-13-21
		The Rider of the King Log	7,000	4-22-21
		The Road to London (Bryant Washburn)	4,713	6-12-21
		ASSOCIATED PRODUCERS		
Feb.	6	Made in the Kitchen (Sennett)	2,000	———
	13	A Small Town Idol (Mack Sennett)	5,000	2-20-21
	27	A Perfect Crime (Allan Dwan)	5,000	2-27-21
May	1	I Am Guilty (J. Parker Read, Jr.)	6,500	4-24-21
	15	Home Talent (Mack Sennett)	6,000	6-19-21
	29	Mother O'Mine (Thos H. Ince)	6,044	6-5-21
June	12	The Broken Doll (Allan Dwan)	5,000	6-19-21
	19	The Foolish Matrons (Maurice Tourneur)	6,544	7-3-21
	26	The Ten Dollar Raise (J. L. Frothingham)	5,726	5-15-21
July	17	Greater Than Love (J. Parker Read, Jr.)		———
	24	Devotion (Associated	5,669	7-3-21
Aug.	7	Cup of Life (Ince)		———
		EQUITY PICTURES CORP.		
		For the Soul of Rafael (Clara Kimball Young)	6,000	5-30-20
		Keep to the Right (Edith Taliaferro)	6,000	———
		Whispering Devils (Conway Tearle)	6,000	———
		Mid-Channel (Clara Kimball Young)	6,000	9-19-20
		Hush (Clara KiKmball Young)	6,000	5-1-21
		Charge It (Clara Kimball Young)	6,900	5-29-21
		Straight From Paris (Clara Kimball Young)	6,000	———
		Heedless Moths (Audrey Munson)	5,000	6-19-21
		FAMOUS PLAYERS-LASKY CORP.		
June	5	The Traveling Salesman (Roscoe Arbuckle)	4,514	5-1-21
	5	The Wild Goose (Cosmopolitan)	6,497	5-15-21
	12	White and Unmarried (Thomas Meighan)	4,458	6-12-21
	12	Appearances (Donald Crisp Prod.)	5,336	7-3-21
	19	One a Minute (Douglas MacLean)	4,510	6-26-21
	19	The Bronze Bell (Thos. Ince Spec.)	5,507	7-10-21
	26	Sham (Ethel Clayton)	4,888	5-29-21
	26	The Wise Fool (Geo. Melford Prod.)	6,768	6-5-21
July	3	The Woman God Changed (Cosmopol. Prod.)	6,306	6-5-21
	10	Too Much Speed (Wallace Reid)	4,629	6-19-21
	10	Mystery Road (Paul Powell Spec.)		———
	17	Life (All-Star Cast)	6,500	11-14-20
	24	The Great Moment (Gloria Swanson)		———
	24	Behind Masks (Dorothy Dalton)	4,147	7-10-21
	31	Lost Romance (Wm. DeMille Prod.)	6,443	5-15-21
Aug.	7	The Princess of York (Donald Crisp Prod.)		———
	14	The Whistle (Wm. S. Hart)	5,359	7- 3-21
	14	Passing Thru (Douglas MacLean)		———
	21	Conquest of Canaan (Thomas Meighan)		———
	21	Wealth (Ethel Clayton)	5,141	7-10-21
	28	Crazy to Marry (Roscoe Arbuckle)		———
Specials		**FOX FILM CORP.**		
		The Face at Your Window (Special Cast)	7,000	11-14-20
		Blind Wives (Special Cast)	7,000	1-9-21
		Over the Hill to the Poorhouse	7,000	9-26-20
		A Connecticut Yankee in King Arthur's Court	7,000	2- 6-21
		Skirts	7,000	———
		The Queen of Sheba		4-17-21
William Farnum Series				
		His Greatest Sacrifice	6,000	5-1-21
Pearl White Series				
		The Mountain Woman	6,000	2- 6-21
		Know Your Men	6,000	———
		Beyond Price	5,000	5- 8-21
Tom Mix Series				
		Hands Off	5,000	4- 3-21
		A Ridin' Romeo	5,000	6-5-21
		The Big Town Round-Up	5,000	7-10-21
Louise Lovely				
		The Little Grey Mouse	6,000	10-31-20
		Partners of Fate	5,000	2-20-21
		While the Devil Laughs	5,000	———
William Russell Series				
		Bare Knuckles	5,000	3- 6-21
		Colorado Pluck	5,000	5- 8-21
		Children of the Night	5,000	6-19-21
Shirley Mason Series				
		The Lamplighter	5,500	4-10-21
		The Mother Heart	5,000	6-12-21
		Lovetime	5,000	7-10-21
Edna Murphy and Johnnie Walker				
		Live Wires	5,000	7-3-21
20th Century Brand				
		The One-Man Trail (Buck Jones)	5,000	3-27-21
		The Tom Boy (Eileen Percy)	5,000	———
		Big Town Ideas (Eileen Percy)	5,000	5-15-21
		Get Your Man (Buck Jones)	5,000	5-19-21
		Straight from the Shoulder (Buck Jones)		7-3-21
		FIRST NATIONAL		
		Scrambled Wives (Marguerite Clark)	6,460	5-29-21
		The Kid (Charles Chaplin—Big Five)	5,300	1-16-21
		Trust Your Wife (Katherine MacDonald)	5,525	———
		Love's Penalty (Hope Hampton)	4,675	6-12-21
		The Passion Flower (Norma Talmadge)	6,755	4-10-21
		The Oath (R. A. Walsh Spec.—Big Five)	7,806	4-17-21
		Jim the Penman (Lionel Barrymore)	6,100	3-27-21
		The Girl in the Taxi (Mr. and Mrs. Carter DeHaven)		———
		Sowing the Wind (Anita Stewart—Big Five)	6,000	1-16-21
		Lessons in Love (Constance Talmadge)	5,923	6-12-20
		Bob Hampton of Placer (Marshall Neilan Prod.)	7,268	5- 8-21
		Gypsy Blood (Pola Negri)	5,921	5-15-21
		Playthings of Destiny (Anita Stewart)	6,200	———
		Courage (Sidney Franklin Prod.)	6,244	6-19-21
		The Sky Pilot (Cathrine Curtis Prod.)	6,305	4-24-21
		Scrap Iron (Charles Ray)	6,747	6-5-21
		Peck's Bad Boy (Jackie Coogan)	5,000	5-1-21
		Golden Snare (James Oliver Curwood)		———
		Stranger Than Fiction (Katherine MacDonald)		———
		Wedding Bells (Constance Talmadge)		
		Salvation Nell (Whitman Bennett Prod.)	5,485	7- 3-21
		FEDERATED FILM EXCHANGES OF AMERICA, INC.		
		Nobody's Girl (Billie Rhodes)	5,000	———
		Bonnie May (Bessie Love)	5,000	———
		The Midlanders (Bessie Love)	5,000	———
		Don't Leave Your Husband (Wm. Desmond)	6,200	4-24-21
		Penny of Top Hill Trail (Bessie Love)	6,500	5-1-21
		Hearts and Masks	5,000	———
		Good-Bad Wife	5,000	10-24-20
		The Servant in the House	5,000	8-22-20
		GAUMONT COMPANY		
		Fall of a Saint	6,000	———
		Out of the Darkness	6,000	———
		Infatuation of Youth	6,000	———
		The Edge of Youth	6,000	———
		Branded	6,000	———
		The Thinker	6,000	———
		In the Clutches of the Hindoo (Serial)		———
		GOLDWYN PICTURES		
		What Happened to Rosa (Mabel Normand)	4,200	4-17-21
		Godless Men (Reginald Barker Prod.)	6,367	2- 6-21
		Just Out of College (Jack Pickford)	4,779	2-13-21
		Roads of Destiny (Pauline Frederick)	4,955	4- 3-21
		The Highest Bidder (Madge Kennedy)	4,960	———
		Prisoners of Love (Betty Compson)	5,884	1-23-20
		The Concert	5,379	2-27-21
		Guile of Women (Will Rogers)	4,496	3- 6-21
		Bunty Pulls the Strings	6,255	1-9-21
		Hold Your Horses (Tom Moore)	4,610	2- 6-21
		A Voice in the Dark (Frank Lloyd Prod.)	4,255	6-12-21
		Don't Neglect Your Wife (Gertrude Atherton Prod.)	5,649	———
		A Tale of Two Worlds (Gouveneur Morris Prod.)	5,649	3-20-21
		The Cabinet of Dr. Caligari	5,000	4-10-21
		Snowblind (All-Star)	5,000	5-29-21
		An Unwilling Hero (Will Rogers)	5,000	———
		Made in Heaven (Tom Moore)	5,000	5-1-21
		Wet Gold (Williamson Prod.)	6,000	———
		Head Over Heels (Mabel Normand)	5,000	———
		Boys Will Be Boys (Will Rogers)	4,028	5-22-21
		The Old Nest (Reginald Barker Prod.)	8,021	7-3-21
		D. W. GRIFFITH, INC.		
		Way Down East	12,000	9-12-20
		W. W. HODKINSON CORP.		
		Distributing through Pathe)		
J. L. Frothingham Prod.				
		The Breaking Point (Bessie Barriscale)	5,788	2- 6-21
		The Other Woman	5,800	4- 3-21
Renco Film Co.				
		Lavender and Old Lace	5,770	5-1-21
Benj. B. Hampton and Eltinge F. Warner Prod.				
		The Spenders	5,693	1-9-21
		The Man of the Forest	5,880	5-22-21
National Film Corp.				
		The Kentucky Colonel (Joseph Dowling)	6,000	9-19-20
Irvin V. Willat Prod.				
		Down Home	7,000	10-24-20
		Partners of the Tide	6,150	3-20-21
Dial Film Co.				
		The Tiger's Coat (Myrtle Stedman)		———
Hugo Ballin Prod.				
		East Lynne (Mabel Ballin-Edward Earle)	6,634	3-13-21
		The Journey's End	7,000	6-19-21
Rockett Film Corp.				
		Keeping Up With Lizzie (Enid Bennett)	5,224	5-15-21
		METRO PICTURES CORP.		
May	9	Coincidence	6,000	5- 8-21
	23	The Last Card (May Allison)	6,000	5-22-21
June	6	Home Stuff (Viola Dana)	6,000	6-19-21
	20	Fine Feathers (All-Star)	6,000	6-19-21
July	4	The Man Who (Bert Lytell)	6,000	———
	18	Over the Wire (Alice Lake)	6,000	7-3-21
Aug.	1	Life's Darn Funny (Viola Dana)	6,000	———
		The Conquering Power (Rex Ingram Prod.)	7,025	7-10-21
S. L. Productions				
Feb.	28	Without Limit (All-Star)	6,000	2-20-21
Nazimova Productions				
		Madame Peacock	5,000	10-10-20
Dec.	6	Billions	6,000	12-5-20
C. E. Shurtleff Prod.				
Nov.	22	The Star Rover (All-Star)	6,000	11-14-20
		The Little Fool	4,800	3-13-21
Roland West Prod.				
		The Silver Lining (Jewel Carmen)	6,000	2-20-21
		PATHE EXCHANGE, INC.		
May	15	The Lure of Egypt	6,000	———
June	5	The Heart Line	6,000	5-29-21
		The Butterfly Girl (Marjorie Daw)	5,000	5-29-21
		Without Benefit of Clergy	5,300	6-26-21
		Women Who Wait	5,421	———


Pathé
is proud to present
Rudyard Kipling's
famous story
Without Benefit of Clergy
Directed by James Young Produced by Robert Brunton
Supervised for Mr. Kipling by Randolph Lewis
A production so perfect that
it is preeminent among the
greatest pictures of all time

The immortal love classic of the East and West

Had Kipling written only this; had Young directed only this; this picture would proclaim them masters.

Now S. L. Rothafel has proudly presented "WITHOUT BENEFIT OF CLERGY" as a Capitol Theatre attraction and has given it a musical interpretation in harmony with the heart-beat, mystery and dramatic qualities of this epic.

PATHE
Distributors

Tarkington Novel Of "Main Street" Type Used A Second Time

Thomas Meighan in
"THE CONQUEST OF CANAAN"
Paramount

DIRECTOR ..... R. William Neill
AUTHOR ..... Booth Tarkington
SCENARIO BY ..... Frank Tuttle
CAMERAMAN ..... Harry Perry
AS A WHOLE.....Fails to make an impression because it is not convincing either in the telling or acting
STORY.....The second picturization of the Tarkington novel; does not bring the story to life
DIRECTION.....Sentiment misses fire usually because of poor direction; gives too much footage to star's individual role
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Fair
CAMERA WORK ..... All right
STAR.....Too mature for the Tarkington hero; does well in latter reels
SUPPORT.....Doris Kenyon pleasing and others suitable
EXTERIORS ..... Adequate
INTERIORS ..... Suffice
DETAIL ..... Appears appropriate
CHARACTER OF STORY.....Small town youth hounded by one who practically owned it studies law and finally wins favor of populace
LENGTH OF PRODUCTION ..... 6,990 feet

Booth Tarkington's novel of "Main Street" life has been given a second screen production in Paramount's offering starring Thomas Meighan. Back in 1916 William Sherill presented the story with Edith Taliaferro and Jack Sherill in the leading roles. And after a flash-back comparison, the first production was superior in that the characters were real, human beings that made you believe in them, and the doings of the small town in which they lived. The production values were probably no better, but the story was unfolded in a way that made it stick—a feautre that is lacking in the Meighan version.

Just at present when there's rather a lot of talk about "Main St.," it would seem apropos to offer a picture with a story laid in a small town with Main St. characters as the principals. But the people of "The Conquest of Canaan" and the the things they do in the picture are not convincing. In the first place Thomas Meighan is not really suited to the part of Joe Louden. The Tarkington Joe Louden, if correctly remembered, was a younger fellow who gained the enmity of Judge Pike more because of his deviltry than just because the Judge took a personal dislike to him. There isn't sufficient reason for the things that happen to Joe to make you believe them. No effort, or at least no successful effort, has been made to make it impress you sincerely, and the sentiment is paltry. The latter reels are the best, and there are a few good mob scenes.

The picture can stand cutting particularly in the solo scenes accorded the star. There are altogether too many shots of him that are unnecessary. Meighan has a nice personality and some mannerisms that make him well liked, but he has one habit that seems to be getting the best of him—running his fingers through his hair every little while. Doris Kenyon is a pleasing heroine who returns to the small town wearing some Parisian gowns that don't really look it. In the cast are Diana Allen, Ann Egleston, Alice Fleming, Charles Abbe, Malcolm Bradley, Paul Everton, Macy Harlam, Henry Hallam, and others.

Joe Louden leaves Canaan when he decides that Judge Pike has "picked" on him long enough. Joe studies law, completes his course, and returns to Canaan to practice. Pike brands him as a "shyster" lawyer, and tries to run him out of town. Joe is lawyer for the defense in a murder trail in Canaan in which he not only secures the acquittal of the man but has a chance to "show up" Pike and his "respectable" followers. Canaan turns toward Joe and against Pike and Joe is happy with Ariel Tabor, the village belle, who has always believed him.

The Star's And Author's Names And The Title Will Attract

Box Office Analysis for the Exhibitor

Audiences that aren't too critical will probably accept "The Conquest of Canaan" favorably and in the smaller towns where the story is likely to "hit home" it should go well. The production needs cutting though to make it more worth while, and to actually put over the Tarkington sentiment, which is not exactly as the author intended, but is sufficient to arouse the sympathies of small town folk.

The star's name will be sufficient to bring them in in some places, and the author's name should also be given good prominence. Secure a Paramount press sheet and take advantage of some of its exploitation suggestions. Some attractive posters and stills for your lobby can also be obtained. If catchlines get their eye, make use of them.

Release Date		Footage	Reviewed
PIONEER FILM CORP.			
	Indiscretion (Florence Reed)	6,000	———
	Oh! Mary Be Careful (Madge Kennedy)	6,000	———
	The Crimson Cross (Vandyke Brooks)	6,000	———
	The Forgotten Woman (Pauline Stark)	6,000	———
	A Millionaire for a Day (Arthur Guy Empey)	6,000	———
	Beyond the Crossroads (Ora Carew)	6,000	———
	In Society (Edith Roberts)	6,000	———
	Wise Husbands (Gail Kane, J. Horbert Frank and Gladden James)	6,000	———
	Idle Hands (Gail Kane and J. Herbert Frank)	6,000	———
	The Leech (Claire Whitney)	6,000	———
	His Brother's Keeper (Martha Mansfield, Rogers Lytton and James)	6,000	———
	Stolen Moments (Margaret Namare)	6,000	———
	The Barbarian (Monroe Salisbury)	6,000	———
	A Man There was (Victor Seastrom)	6,000	2-29-20
ROBERTSON-COLE PROD.			
	Seven Years' Bad Luck (Max Linder)	5,070	5-1-21
	One Man in a Million (George Beban)	6,000	1-16-21
	Mistress of Shenstone (Pauline Frederick)	5,900	3-26-21
	See My Lawyer (Christie Comedy Drama)	6,035	6-5-21
	What's a Wife Worth (Wm. Christy Cabanne	5,600	4-17-21
	Good Women (Gasnier)	5,713	———
	Nobody's Kid (Mae Marsh)	4,975	———
	If Women Only Knew	5,550	5-29-21
	Beach of Dreams	5,005	6-26-21
	Black Roses (Sessue Hayakawa)	5,600	4-17-21
	Cold Steel (All-Star)	5,800	6-5-21
	Salvage (Pauline Frederick)	5,980	5-22-21
	Live and Let Live (Cabanne Prod)	5,900	5-29-21
	The Greater Profit (Edith Storey)	4,220	6-26-21
	When Lights Are Low (Sessue Hayakawa)	6,000	7-3-21
Special Features	**REALART PICTURES CORP.**		
	The Deep Purple (Walsh)	7,000	5-16-20
	The Law of the Yukon (Miller)	6,000	9-19-20
	The Soul of Youth (Taylor)	6,000	8-22-20
	The Furnace (Wm. D. Taylor Prod.)	6,882	11-28-20
Star Productions			
	The Magic Cup (Constance Binney)	4,587	5-1-21
	The House That Jazz Built (Wanda Hawley)	5,000	5-15-21
	Sheltered Daughters (Justine Johnstone)	4,895	5-22-21
	Two Weeks With Pay (Bebe Daniels)	4,136	6-5-21
	A Private Scandal (May McAvoy)	4,363	6-19-21
	A Kiss in Time (Wanda Hawley)	4,351	6-19-21
	The Land of Hope (Alice Brady)		———
	Such a Little Queen (Constance Binney)	4,942	7-10-21
	Moonlight and Honeysuckle (Mary Miles Minter)		———
	A Heart to Let (Justine Johnstone)		———
	Don't Call Me Little Girl (Mary Miles Minter)	5,214	6-26-21
	LEWIS J. SELZNICK ENT.		
Selznick Pictures (Distributed by Select Exchanges)			
Elaine Hammerstein Star Series			
	Poor Dear Margaret Kirby	5,500	4-10-21
	Miracle of Manhattan	5,000	5-8-21
	The Girl From Nowhere	5,000	———
Eugene O'Brien Star Series			
	Worlds Apart	5,980	2-27-21
	Gilded Lies	5,000	5-8-21
	The Last Door	5,000	6-26-21
Owen Moore Star Series			
	The Chicken in the Case	5,261	2-6-21
	A Divorce of Convenience	5,000	———
Conway Tearle Star Series			
	Society Snobs	4,224	3-20-21
	Bucking the Tiger	5,000	5-1-21
	The Fighter	6,000	———
Martha Mansfield Star Series			
	The Fourth Sin	5,000	———
Special Productions			
	The Greatest Love (Vera Gordon)	5,520	1-30-21
	You Can't Kill Love (All Star)	5,500	———
	The Highest Law (Ralph Ince)	5,500	———
	The Road of Ambition (Conway Tearle)	5,500	2-20-21
	The Sin That Was His (Wm. Faversham)	5,600	12-12-20
	Red Foam (Ralph Ince Special)	5,500	———
Select Pictures			
	Mothers of Men (Claire Whitney)	5,000	3-7-20
	Mountain Madness	6,000	———
	The Great Shadow (Tyrone Power)	6,000	———
	Seeds of Vengeance (Bernard Durning)	5,000	11-14-20
	Man's Plaything (Grace Davison)	5,000	———
	The Servant Question (William Collier)	5,000	6-27-20
	Just Outside the Door (Edith Hallor)	5,000	———
	Who Am I?	6,000	7-10-21
	STOLL FILM CORP. (Distributing through Pathe)		
	Squandered Lives		12-19-20
	The Hundredth Chance		1-2-21
	Mr. Wu	4,650	12-26-20
	The Lure of Crooning Water	7,800	1-16-21
	The Tavern Knight	5,800	1-30-21
	The Flame	6,000	2-6-21
	The Branded Soul	5,100	2-13-21
	God's Good Man	5,000	———
	The Tidal Wave	5,000	2-27-21
	Bars of Iron	5,100	3-6-21
	Testimony	5,400	2-13-21
	The Garden of Resurrection	5,500	3-20-21
	UNITED ARTISTS		
Dec. 5	The Mark of Zorro (Douglas Fairbanks)	7,500	12-5-20
Jan. 9	The Love Light (Mary Pickford)	8,000	1-16-21
	The Nut (Douglas Fairbanks)	5,800	3-13-21
	Dream Street (D. W. Griffith Prod.)	10,100	4-17-21
	Through the Back Door (Mary Pickford)	7,000	5-22-21
	Carnival (Harley Knoles Prod.)	7,300	7-3-21
	UNIVERSAL FILM MFG. CO.		
Jewel Features			
	Once to Every Woman (Dorothy Phillips)	6,000	8-29-20
	Outside the Law (Priscilla Dean)	7,754	1-9-21
	Reputation (Priscilla Dean)	7,158	5-8-21

Release Date		Footage	Reviewed
Universal Features			
	Desperate Youth (Gladys Walton)	5,000	5-1-21
	The Wallop (Harry Carey)	4,539	5-8-21
	Wolves of the North (Eva Novak)	5,000	5-15-21
	Cheated Love (Carmel Myers)	5,000	5-29-21
	The Man Tamer (Gladys Walton)	5,000	6-5-21
	The Beautiful Gambler (Grace Darmond)	4,516	6-26-21
	The Fighting Lover (Frank Mayo)	5,000	6-12-21
	The Kiss (Carmel Myers)	5,000	7-3-21
	Thunder Island (Edith Roberts)	5,000	6-19-21
	Desperate Trails (Harry Carey)	4,577	6-26-21
	Short Skirts (Gladys Walton)	4,330	7-10-21
Alice Joyce	**VITAGRAPH**		
	The Vice of Fools	5,000	11-14-20
	Cousin Kate	5,000	———
	Her Lord and Master	5,000	———
	The Scarab Ring (Alice Joyce)	5,000	5-29-21
Earle Williams			
	Diamonds Adrift	5,000	———
	It Can't Be Done		———
	The Silver Car	6,000	6-5-21
Corinne Griffith			
	The Broadway Bubble	5,000	11-21-20
	It Isn't Being Done This Season	5,000	———
	What's Your Reputation Worth?	5,000	———
Harry T. Morey			
	The Sea Rider	5,000	5-30-20
	The Gauntlet	5,000	7-25-20
Super Features			
	Dead Men Tell No Tales (Tom Terriss)	7,000	12-19-20
	Black Beauty (Jean Paige)	6,800	1-9-21
	The Heart of Maryland	6,000	5-22-21
Alice Calhoun Prod.			
	Princess Jones	5,000	———
	Closed Doors	5,000	5-22-21
Antonio Moreno Prod.			
	Three Sevens	5,000	2-6-21
	ZIEGFELD CINEMA CORP.		
	The Black Panther's Cub (Florence Reed)	5,800	2-20-21
	INDEPENDENT—STATE RIGHTS		
	The Devil's Confession (Circle Film Attrac)	5,000	3-13-21
	You Find It Everywhere (David P. Howells)	5,000	3-20-21
	Things Men Do (M. B. Schlesinger)	5,000	———
	Every Woman's Problem (Plymouth Pict)	5,000	3-27-21
	The Wakefield Case (World Film)	6,000	4-10-21
	Forbidden Love (Wistaria)	6,000	4-10-21
	Diane of Star Hollow (Producers Security)		4-10-21
	The Nightingale of Paris (C. B. C. Film Sales)	5,000	———
	Heidi (C. B. C. Prizma Feature)	2,000	———
	Lure of the Orient (Aywon)	6,000	———
	Mother Eternal (Abramson)	7,500	4-24-21
	The Galloping Devil (Canyon)	5,500	5-29-21
	The Contrast (Labor F. Service)	6,000	6-5-21
	Be My Wife (Max Linder)	5,000	6-12-21
	Western Hearts (Asso. Photoplays)	4,711	6-12-21
	God's Gold (Pinnacle Prod.)	5,000	6-19-21
	The Golem (Hugo Riesenfeld)	5,000	6-26-21
	The Twice Born Woman (Sonora)	6,000	7-3-21
	Tradition (Sonora)	6,000	7-10-21

SHORT REEL RELEASES

FAMOUS PLAYERS-LASKY

Paramount-Arbuckle Comedy
May 8 Moonshine ———
Paramount-Arbuckle Comedy (2 reels)
June 12 The Cook
Paramount-Mack Sennett Comedies
Mar. 6 Wedding Bells Out of Tune ———
20 Sweetheart Days ———
Apr. 10 Officer Cupid ———
24 Astray from the Steerage ———
Paramount-Burton Holmes Travel Pictures
Apr. 3 Along the Riviera ———
10 Alexandria ———
17 Biskra, the Beautiful ———
24 Present-Day Prague ———
Paramount-Burton Holmes Travel Pictures (1 reel)
June 5 The City of Algiers
12 In New Madrid
19 Liberated Jerusalem
26 Marseilles
May 1 A Polynesian Odessey ———
8 The Galata Bridge ———
15 Monte Carlo ———
22 Bazaars of Cairo ———
29 Country Life in Bohemia ———
Paramount Magazine
Apr. 3 Bud and Susie ———
10 Bobby Bumps ———
17 Felix ———
24 The Hoots ———
Bud & Susie ———
May 1 Cartoon by Frank Moser ———
8 Bobby Bumps Cartoon by Earl Hurd ———
15 Felix, Cartoon by Pat Sullivan & Peanut, cartoon by Harry Leonard ———
22 Hoots, Cartoon by Henry D. Bailey ———
June 5 In Old Madrid, Cartoon by Leonard, and Felix Out of Luck, Cartoon by Pat Sullivan
12 Hootch & Mootch, Cartoon by Earl Hurd
19 The Hoots, Cartoon by Henry D. Bailey
26 Bud & Susie, Cartoon by Frank Moser
Paramount-Arbuckle Comedy
July 17 The Sheriff ———
Paramount-Burton Holmes Travel Pictures
July 3 Spanish Children ———
10 In the Rice Fields of Japan ———
17 The Road to the Pyramids ———
24 Calling on the Sphinx ———
31 In Barcelonia ———
Paramount Magazine
July 3 Felix Out of Luck, Cartoon by Sullivan ———
10 Bobby Bumps, Cartoon by Earl Hurd ———

Very Implausible But Offers Rather Fast Moving Picture

Eileen Percy in
"MAID OF THE WEST"
Fox

DIRECTOR ..... Philo McCullough
AUTHOR ..... W. E. Spencer
SCENARIO BY ..... John Montague
CAMERAMAN ..... Otto Brautigam
AS A WHOLE.....Offers good lively piece that keeps moving at satisfactory pace; will please if you don't mind great implausibility
STORY.....Amusing but not to be taken at all seriously; will put professional burglars to shame
DIRECTION.....Inclined to let things "run wild" frequently but has provided an energetic production
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Suffice
CAMERA WORK ..... Average
STAR.....Works harder than she has in any picture of late
SUPPORT.....William Scott adequate hero; others suitable
EXTERIORS ..... All that's required
INTERIORS ..... Satisfactory
DETAIL.....Titles get snickers instead of laughs
CHARACTER OF STORY.....Girl manages to marry hero aviator despite the objections of her relatives
LENGTH OF PRODUCTION.....About 5,000 feet

Eileen Percy has a story this time that is better than anything she has had recently, and the production is lively enough to satisfy the majority. It is evident that Philo McCullough has given up acting to handle the megaphone and if this is his first attempt he has done rather well, all things considered. He allows the action to get a litte beyond him at times, but it all helps to make things more exciting, so perhaps it isn't a fault after all.

W. E. Spencer's story is a most unbelievable bit of implausibility that will entertain only if you accept it for what amusement it affords and are willing to forget to be serious. It is good nonsense, nevertheless, and keeps moving at a good pace. The burglar "profession" is shamefully disgraced in the film by three crooks who nearly get the pearls they are after. They certainly make an awful bungle of the job. Imagine a real burglar letting go of the gems once he got his hands on them. But it furnishes a few thrills of a mild nature that may get laughs as well.

The airplane stunt stuff is good except that the close-ups have no semblance of reality. The star has a good part and makes the most of it but the title-writer makes an extremely tough young lady of her. Whoever wrote the captions tried too hard to be funny, and the majority of his "wise cracks" aren't likely to cause hysterics in any audience. William Scott is the aviator hero who becomes a chauffeur to be near the girl he loves.

It is written in Betty's father's will that on her twenty-first birthday she will leave Uncle Amos' Texas ranch and go to live with Aunt Catherine in New York. Betty is shipped off in a train earlier than scheduled because Uncle Amos objects to her aviator-suitor. By the time Betty reaches her Aunt's the aviator is already installed as chauffeur. Aunt Catherine is to present Betty with a string of pearls. Burglars are after them, and when they disappear, the chauffeur is suspected. Betty then defends her lover and admits he is her fiance. A new butler and maid are the accomplices of the real burglar and when Betty and her hero locate the thieves and bring the pearls back safely the Aunt consents to the marriage.

Likely To Please A Fair Majority

Box Office Analysis for the Exhibitor

You can undoubtedly satisfy the majority with Eileen Percy's latest. Especially if they are willing to accept it for the amusement it affords and will not take it seriously, then you should have no trouble in putting it over. On the other hand they won't be amused if they refuse to accept the nonsense for what it is worth. A number of unnecessary sub-titles might be removed. They try so hard to be funny that they never are.

In neighborhoods where the star is popular, her name will bring them in and catchlines can be used. Say: "See an airplane romance in 'Maid of the West.'" Or, "There's more ways than one of outwitting objecting relatives. See how Eileen Percy does it in 'Maid of the West.'" If you make a regular practice of stunt exploitation, suggestions readily present themselves in the airplane business.

Release Date

17 Felix, Cartoon by Sullivan ..... ——
24 Hoots, Cartoon by Henry D. Bailey ..... ——
31 Bud & Susie, Cartoon by Frank Moser ..... ——

Paramount-Vandenbergh Series

Wild Men of Africa ..... ——
Apr. 17 Jungle Dancers ..... ——

Paramount-Vandenbergh Exploration Series

May 1 The Lion Killers ..... ——
15 Slaying the Hippopotamus ..... ——
29 The Land of the Pygmies ..... ——

UNIVERSAL

Jewel Comedies (2 reels): A Wild Night, A Monkey Hero, Blue Sunday, Roman Romeos.

Serials (18 episodes): Do or Die (Eddie Polo), The White Horseman (Art Acord), The Diamond Queen (Eileen Sedgwick), King of the Circus (Eddie Polo).

Western Dramas (2 reels): The Empty Gun, The Outlaw, The Winning Track, Fighting Blood, The Wild Wild West.

Century Comedies (2 reels): The Country Heir, Dandy Lions, Playmates, A Dollar's Worth, Custard's Last Stand.

Star Comedies (1 reel): The Truck Horse Bandit, Zulu Love, A Cheese Romance, Rubbing It In, Hearts and Flour.

Western and Railroad Dramas (2 reels): In Wrong Wright, Cinders, Double Danger, The Two-Fisted Lover, Tipped Off, Superstition, The Brand Plotter, The Smiler.

International News: Issued every Tuesday and Saturday.

Serials: The Flaming Disk (18 episodes); The Vanishing Dagger (18 episodes); The Dragon's Net (15 episodes); King of the Circus (Eddie Polo).

PATHE

May 15	Outwitted (No. 10, The Avenging Arrow)	2
	The Hostile Hands (No. 3, The Sky Ranger)	2
	A Straight Crook (Eddie Boland)	1
22	Dangerous Waters (No. 11, Avenging Arrow)	2
	Desert Law (No. 4, The Sky Ranger)	2
	Big Game (Snub Pollard)	1
29	The House of Treachery (No. 12, Avenging Arrow)	2
	Mid Air (No. 5, The Sky Ranger)	2
	Outwitting the Timber Wolf (Bill & Bob Series)	1
	Save Your Money (Snub Pollard)	1
June 12	Shifting Sands (No. 14 Avenging Arrow)	2
	Danger's Door (No. 7 Sky Ranger)	2
	Where's the Fire? (Pollard)	1
19	The Toll of the Desert (No. 15 Avenging Arrow)	2
	Dropped From the Clouds (No. 8 Sky Ranger)	2
	House of Alarms (No. 1 The Yellow Arm)	3
	Own Your Home (Pollard)	1
	Goose That Laid the Golden Egg (Cartoon)	2/3
26	House on the Roof (No. 9 Sky Ranger)	2
	Vengeance of the East (No. 2 Yellow Arm)	2
	High Rollers (Pollard)	1
	The Fox (Bill and Bob)	1
	Mice in Council (Cartoon)	2/3

Pathe News and Topics of the Day: Once a week.

ASSOCIATED PRODUCERS

Mar. 6	Made in the Kitchen (Sennett)	2
May 8	She Sighed by the Seaside(Sennett)	2

FEDERATED FILM EXCHANGES OF AMERICA

Monty Banks Comedies (2 reels): His Naughty Night, A Rare Bird, A Flivver Wedding, Nearly Married, Kidnapper's Revenge, A Bedroom Scandal, His Dizzy Day, Where is My Wife?, His First Honeymoon, Bride and Gloom, In and Out.

Hallroom Boys Comedies (2 reels): False Roomers, Their Dizzy Finnish, Circus Heroes.

Man O' War, one reel.

Ford Weekly.

Fairyland, The Message, Democracy in Education.

PIONEER FILM CORP.

Facts and Follies Series (1 reel): Babes in Bearskin, Call Me Daddy, Down Beside the Seaside, Knockout Maggie, Professor Was Right, Running Romeos, Two's Company, Young Ideas.

Luke McLuke's Film-Osophy (½ reel).

The Sonny Series (2 reels).

Nick Carter Series (2 erels):

A Western Adventurer (Wm. Fairbanks) ..... ——
The Hope Diamond Mystery (15 Episodes) ..... ——
Peeps into the Future (2 reel series) ..... ——

GOLDWYN

Edgar Comdies (2 reels): Edgar Camps Out, Edgar's Jonah Day, Edgar's Sunday Courtship, Edgar Takes the Cake, Edgar the Explorer, Get-Rich-Quick Edgar, Edgar's Little Saw.

Goldwyn-Bray Pictographs (1 reel): The Riveter, The Human Voice, Seein' Things on the Orinoco, Gypsy Scientists, Unshod Soldiers of the King, No Reg'lar Bird.

Goldwyn-Bray Comics (Lampoons): Why Change Your Husband, Bear Facts, Yes Dear, Too Much Pep, Chemical Inspiration (The Ancient and Honorable Wall Mat Animated Cartoon), Safe Combination (No Place for a Honeymoon Animated Cartoon), The City That Never Sleeps, Powell Expedition.

Capitol Comedies (2 reels, distributed by Goldwyn): In and Out, Knocking 'Em Cold, Hearts and Hammers, Artistic Enemies, Fingers and Pockets, Love on Rollers, At It Again, Professional Ethics, When Martin Gits Here, Ged Ap Napoleon, You'd Better Get It, Indigo Sunday, Home Brewed Youth, Angels Feathers, Why Worry, Nothing to Think About, Take It Easy.

VICTOR KREMER FILM FEATURES

	A Burlesque on Carmen (Charles Chaplin)	3
	The Champion (Charles Chaplin)	2
	Work (Charles Chaplin)	3
	By the Sea (Charles Chaplin)	2

REELCRAFT

Billy Franey Comedies (1 reel): Fixing Lizzie, Getting His Goat, Dry Cleaned.

Texas Guinan Comedies (1 reel): The Whit Squaw, A Moonshine Feud, Girl of the Rancho, The Desert Vulture.

Alice Howells Comedies (2 reels): Squirrel Time, Convict's Happy Bride, Good Night Nurse, Lunatics and Politics.

Milburn-Moranti Comedies (2 reels): Jealousy, Lazy Lem, Double Trouble.

Napoleon & Sally Comedies (1 reel): Their First Flivver, The Deserter, Dreamy Chinatown, Perils of the Beach.

Matty Roubert (2 reels): Circus Days, She's a Vamp.

Release Date

Gale Henry Comedies (2 reels): The Champeon, The Movies, Help, Heirlooms.

Royal Comedies (2 reels): Where Are Your Husbands, When the Cat's Away.

EDUCATIONAL FILM EXCHANGES, INC.

Mermaid Comedies (2 reels): The Simp, April Fool, High and Dry, Moonshine and Holy Smoke, Bang, The Greenhorn.

Chester Comedies (2 reels): The One Best Pet, You'll Be S'prised, Beat It, Ladies Pets, Just in Time, Ready to Serve, Snooky's Wild Oats.

Torchy Comedies (2 reels): Torchy's Millions, Torchy Turns Cupid, Torchy's Double Triumph, Torchy Mixes In, and Torchy's Night Hood, Torchy's Big Lead, Crowning Torchy, Torchy's Promotion.

Christie Comedies (2 reels): Mr. Fatima, Wedding Blues, Back From the Front, Dining Room, Kitchen and Sink, Movie Mad, Nobody's Wife, Hey Rube, Man Versus Woman, Scrappily Married, The Reckless Sex, Red Hot Love, Short and Snappy, Sneakers, Let Me Explain, Southern Exposure.

Vanity Comedies (1 reel): His Four Fathers, Mind Your Business, Ouija Did It, Tea for Two, Without a Wife, Naughty Mary Brown, Dead Easy, Hubby Behave, Take Your Time, Three Jokers, Rocking the Boat.

Gayety Comedies (1 reel): Rest in Peace, Blondes, Ain't Love Grand, Sand Witches, His Better Half, Mixed Bedrooms, Turkey Dressing, Dummy Love, Zero Love, Money Talks, Sweet Revenge.

Educational Specials: The Race of the Age, (Man o'War) two reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How He Knocks His Home Runs, 1 reel; Valley of Ten Thousand Smokes, 1 reel; and Modern Centaurs, 1 reel.

Bruce Scenics Beautiful (1 reel): Tropical Nights, The Banana Special, The Explorers, The Isle of Desire, The Business of Camping, Voices of the Sea, The Will o' the Wisp, Water Trails, The Man Who Always Sat Down, The Merry Little Put Put.

Chester-Outings (1 reel): Rookeries and Squawkeries, Crowning King Blizzard, Frivolous Fijis, Lost, a Yodel, Pahs and Papas, Paths of Glory, Something to Worry About, Putting Nature Next, The Worst Was True, Hitting the High Spots, The Red Trail's End, One Peek Was Plenty.

Chester Screenics (1 reel): They Forgot the Town, Out of the Past, Then Company Came, Art is Everything, No Hope for the Drys, Silver Silences, Sultans of the Sea, Getting a Toe Hold, and From Deer to Dam, Buzz-z-z, Philippine Futurity—An Angle in Idaho, New Wine in Old Bottles.

Hudson's Bay Travel Series (1 reel): A Tale of the Fur North, Hides and Go Seek, It's a Great Life—If, An Eskimotion Picture.

World Wanderings (1 reel): In Dutch, South Sea Magic, Wilderness Friends.

Miscellaneous (1 reel): Golf—Slow Motion, Dixie.

Kinograms: Sundays and Thursdays, 1 reel.

SELZNICK

Herbert Kaufman Editorials (1 reel): A Good Fellow, Content, Pity the Poor, Society Bad Man, Dictionary of Success, A Certain Rich Man, The Battler and the Bottler, Who Threw the Brick, Johnnie, Little Red Riding Hood.

Serials

Branded Four (Ben Wilson and Neva Gerber), 15 episodes ..... Each 1

Prizma Pictures

Death, Where Is Thy Sting 1

Selznick News

Twice each week 1

FOX

September, October and November

Sunshine Comedies (2 reels): Chase Me, An Elephant's Nightmare, Hold Me Tight, His Noisy Still, Pretty Lady.

Clyde Cook Comedies (2 reels): Kiss Me Quick, The Huntsman.

Mutt and Jeff Comedies (1 reel): The Merry Cafe, The Tailor Shop, The Brave Toreador, The Politicians, High Cost of Living, League of Nations, Flap Jacks, A Rope Romance, Farm Efficiency, Cleopatra, The Medicine Man.

Fox News (twice a week)

Serial: Bride 13, 15 episodes

CAPITAL

October

Weakly Indigestion, issues 1 to 5 ..... Each 1

Zip Comedies (1 reel): In the Soup (Chris Rub), Old Dials for New (Florence Turner), Thirty Minutes in Havana (Chris Rub), Stenographers First (Florence Turner), Hot Tamale (Chris Rub).

Dramas (2 reels): My Lady Rose (Violet Mersereau), The Fair Fakir (Violet Mersereau), The Grouch (Francis Ford), The Lonely Heart (Violet Meresereau), An Orphan (Ruth Stonehouse).

C. B. C. FILM SALES CORP.

Hallroom Boys Comedys (2 reels): In Bad Again, Tough Luck, High and Dry, In Again, Out Again, A Doggone Mix-Up.

Star Ranch Westerns (2 reels): The Queen of Hearts, Pirates of the West, Her Western Adventure, The Gun Runners, A Daughter of the Law, The Ranch Mystery.

Screen Snapshots (1 reel—twice a month): No. 23,22, 21 and 20.

ALLIED DISTRIBUTING CORP.

12—2 reel Al and Howell Comedies: Apr. 15, Pure and Simple; May 15, Liquorish Lips.

SPECIAL PICTURES CORP.
(Through Federated Film Exch.)

Comiclassics (2 reels): Up in Betty's Bedroom, A Pajama Marriage, A Seminary Scandal, Watch Your Husband, Twelve P. M., Ballroom Romeo, Too Many Husbands, Caught in a Cafe.

Chester Conklin (2 reels): Home Rule, A Soft Boiled Yegg, His Model Day.

Comedyart (2 reels): Uneasy Feet, Ima Vamp, An Uneven Match, Mother's Angel, Henpecked and Pecked Hens, Friends & Enemies, Prince of Daffydil, Shorty's Long Suit, Sweet Dynamite, Rocked to Sleep, Open the Bars, Hay Fever.

Moranti (1 reel): Why Worry, Almost, Guilty, Kids, Twins, Bliss.

Clayplay Comedies (1 reel): Edenville, The First Zoo, Observations of a Park Statue, Vrigin of Hamboul, Up on the Farm, Dreams.

Sunset Burrud Scenics (1 reel): Birthplace of the West, Land of Sky Blue Waters, Land of Living Color, Path of '49, Highway through Wonderland, Going North, Dawnland, Totemland, The First People, Gate of the Mountain, High Hills and Low Heels.

Some Short Reels

Screen Snapshots No. 4—Federated Film Exchanges

Type of production.....1 reel fan magazine

Never before have so many real film stars been caught mingling together. They all appear in the mammoth carnival staged in Los Angeles by Daniel Frohman for the actors' benefit. Frohman himself opens the show by receiving a message of good cheer from the film actors tendered him by Bert Lytell. Big Bill Russell appears next, and Gloria Swanson is shown helping Carter De Haven put on his moustache. A Chaplin kid contest is staged and the clever little imitator is awarded a medal by Edna Swanson. Snub Pollard and Sunshine Sammy do some funny work with a trackless trolley that they brought along with them for the occasion. Charles Murray took no chances and built himself a home right on the grounds—in the shape of a saloon called the "Days of 49." The place is fixed up inside like the real thing—and the same is on the bar.

Not alone is this dazzling pagent confined to actors, but authors too are shown doing their share. Elinor Glynn reads your past, present and future and decides that the stars say that you will contribute to the actors fund. Rupert Hughes, Gene Stratton Porter and Sir Gilbert Parker harbor around the auction block to sell an author's manuscript.

Now Buck Jones and Tom Mix heard something about a chariot race in pictures so they decide to have one all of their own. Antonio Moreno and Tom Ince appear on the track, and Charles Ray plays conductor of a country band. But where did Hal Roach get the ladies' hose that he sells to William Desmond? Censorship is staged in the City of the Living Dead—Lee Moran is judge and—Thou shalt not Laugh. The best comes last. Bebe Daniels, Will Rogers, Ruth Roland, Dustin Farnum, Ethel Clayton and all the rest are there, to say nothing of Mary Pickford, who makes her bow as Little Lord Fauntleroy, and Douglas Fairbanks with his other two Musketeers. This one is the best of the series and is certain to please your film fans.

"The Fur Raiders"—Universal

Type of production.....2 reel Canadian

The warden gives the hero a chance to prove that he is innocent and in the end he manages to prove himself perfectly innocent of crime, but certainly guilty of a thoroughly bad production. It is hard to imagine that at this stage of the game the public will stand for a picture that looks at least ten years old. Audiences are not as stupid as some directors believe. The smallest of Western towns has at one time or other shown a first class production, and audiences are demanding better stuff. The hero of "The Fur Raiders" travels out to the frozen North in his shirt sleeves, and brings the outlaw back to the land of justice, carrying him all the way in his hands. Much of the work is done before painted drops or shot in the studio lot. No attempt was made to create a Canadian atmosphere or to work out a logical story. The camera was evidently set up in a place where there were a few trees and shot at all angles. The different cabins all look alike. The Canadian mounted policeman did not get his uniform quite right and any boy will tell you this at a glance—boys know and it is difficult to fool them.

"The American Badger"—Pathe

Type of production.....1 reel adventure

This is one of the series of the "Adventures of Bill and Bob" showing how the boys capture a badger. They set off for the woods in the start of the reel, but when they arrive they discover that their matches were left behind. Accordingly they demonstrate how to light a fire without a match. A badger's burrow is then found in a sandy hill and the trap is set. But the animal is suspicious and avoids the trap in spite of its camouflage. At length, however, the animal steps into the trap and is captured by the boys. There is some very good animal photography in this and it is up to the standard of this series. The interest of this is educational as well as entertaining and would make a fair program filler.

Kineto Review—Kineto

Type of production.....1 reel travel

This magazine deals with the daily life in Jerusalem. The streets, buildings, walls, and gateways of the Holy City are all shown. The ancient city of Damascus, with its stone fortifications and crumbling watch towers, is brought into focus. Life in the streets showing the merchants peddling their wares and the donkey traffic are illustrated in this travel magazine. The wailing wall and other landmarks, made famous by the Bible, are also reproduced. Other scenes of interest include the Turks in a coffee house smoking their water pipes and girls drawing water at a well. There are some very good bits of photography with some unusual shots taken through the gateways of the Holy City.

"On the Trail"—Producers Security Company

Type of production.....2 reel drama

"On the Trail" is a story of the Canadian Royal Mounted Police, planted in the mountainous section of that country very near to the snow line. The crack-shot bandit and his gang not only succeed in murdering one of the Mounted Police, but also hold up a motoring party and carry off the girl. The hero finds the body of his comrade and sends the dead man back to the station strapped to the saddle, while he gives chase to the outlaws. In a cabin past the snow line the girl is taken. Here she is gagged and bound while the outlaws devour the lunch and whiskey that they took from the auto. The Mounted Officer arrives and a thrilling fight takes place in which the leader of the gang shoots one of his crew by mistake. The fist battle between the officer and the bandit is fierce and violent. A final upper to the jaw sends the bad man crashing to the ground and the girl is saved from violence.

There is certainly more action in these two reels than in many feature productions. The attention and interest is well sustained, and the fight at the climax will hold your audience spellbound. You can expect a good deal of cheering and applause from your audience when the brute gets his final crack on the jaw. The whole set seems to tremble at this crash. Both the photography and acting are splendid throughout. The locations were well chosen and the titles are brief and to the point. From the reception that this two reel drama received when presented at the Rialto theater in New York, you need not hesitate if you are looking for a good two-reeler. It would make a suitable leader for a short reel program that was balanced by a two reel comedy.

Short Reels

"Square Deal Cyclone"—Universal

Type of production.....2 reel Western

Eddie Polo retains the character of Cyclone Smith in this two reel Western. Cyclone is a good fellow in a bad town. He gambles in the Red Ace saloon and discovers that the cards were marked. Therefore he takes his money back, and with the aid of his fist gives the unshaved boys fair warning. In the street he meets a preacher and his daughter who have come to bring religion to town. The bad man is willing to pay the usual $100 for a kiss from the preacher's daughter. Cyclone fights him, and drawing his revolver, makes the gang contribute towards building a church. He falls in love with the daughter, and after obtaining the deed to Red Ace he smashes the saloon and cleans up the town. There is nothing in this Western that has not been done many times before. The story and plot are of the most ordinary, and the sets of the small old fashioned variety. Much of the continuity in the second reel needs revision in order to make the action clear. Very little time was spent in making this and careless rather than faulty direction is evident throughout.

"The Lioness and the Bugs"—Aesop's Fables—Pathe

Type of production.....1 reel cartoon

This animated cartoon of the "Aesop's Film Fables" is based on the old saying that quality, not quantity, is what counts. A prize for the best children is offered to the inhabitants of bug village. The frog hurries into the pond and leads out a long line of tadpoles. The mother mosquito gets her children all dolled up and marches them before the beetle judge. The prize goes to a rather small family and the disgruntled mothers appeal to the lioness who proudly says—"I have one child but that one is a lion." There are some good bits of animation in this, but it is not up to the standard set by the previous reels of this series. There is not as much action in this as in the other productions, and the idea behind it is also much weaker.

"Movie Chats" No. 53—Kineto

Type of production.....1 reel magazine

This Kineto magazine opens with some views in Italy. Then it shows the city of Pisa, made famous by its architecture and the well known leaning tower. The camera is then turned upon John Shell of Kentucky, who is 136 years old and married to a woman 100 years younger than himself. He is shown reading without glasses and playing with his six year old son. Back across the Atlantic the camera is turned upon the French city of Lyons, where the silk industry smploye a good portion of the population. Laying the woof and other processes of weaving are all illustrated. The nature section of this magazine mingles with some of the uncommon animals in the zoo. Here are shown the zebra, emu, crossway, penguin, monitor lizard, wild boar, coypu, and the yak of Tibet. This number of the "Movie Chats" is well balanced and would make a suitable program filler.

"Left at Home"—Famous Players

Type of production.....1 reel animated cartoon

Felix the cat is left at home in this cartoon. His master and mistress ride out into the country, and leave behind a note which says that a tin of salmon has been left on the kitchen table. Felix sleeps soundly and his purring is well indicated in this cartoon, but a mosquito appears upon the scene, and the following forty or fifty feet of negative is devoted to the various methods that a cat can use to scratch himself. In the kitchen the salmon jumps out of the can and evades the cat by running under the rug. A struggle follows and in the end the fish dives into the tub. Felix phones for help and his brother arrives. They decide to poison the fish by pouring the boss' private stock into the tub, but they think better of this and use the stock internally. The returning master and mistress see the house shake from the distance and realize that the hiding place of the private stock has been discovered. The cartoon is quite funny and has some new stuff. The action drags a bit in spots and speeds up abnormally in other places. These minor details, however, may easily be adjusted. The production as a whole will deliver a good many laughs and is up to the standard for this kind of work.

Pathe Review No. 113

Type of production.....1 reel magazine

This reel opens up with views showing the manufacture of objects that shine in the dark. Luminous radium paint is shown in preparation and being applied to watch dials and other objects. This is followed by some slow motion photography of boxing, which shows in detail how a little fellow can defend himself against a much larger man. Sketches at the zoo come next. The artist draws them on paper before they appear in reality. The owl, Yokahama fowl, zebra and peacock all pass before the camera. This reel ends with hand colored views of Mount Blanc taken from the French side of the Alps. The glaciers and snow peaks appear in the distance and also in close-up. Small mountains, valleys and villages are shown in the last feet of this varied review. This magazine is up to the standard of the series and holds the interest throughout.

"Edgar's Feast Day"—Goldwyn

Type of production.....2 reel comedy

This is one of the Booth Tarkington series of boy stories. Edgar and his friend are just plain boys on a farm. They get tired of eating and are not very particular as to what or when they eat. Sour pickles, ice cream, gum drops, cake, pie, apples and a dozen other things are eaten and munched by the boys in one afternoon. Result—stomach-ache and comedy. While there is nothing very startling in this it nevertheless makes a pleasing production that carries through a ripple of sly laughter. The boys give a good performance and your people are certain to recognize them as boys that are the same the world over. An amusing bit towards the end shows the food that the boys devoured turned to life and chasing one of the boys across the landscape. Slow motion photography is used to make this effect more dream-like. This nightmare gives the production a suitable and amusing ending. Judging from the attention that this received when played at the Capitol Theater in New York, you should have little difficulty in putting it over. This comedy is particularly suitable for special performances composed of women and children audiences. It is light and clean and would offer offense to nobody.

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Pathé Distributors

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XVII No. 23 Sunday, July 24, 1921 Price 25 Cents

FBW CORPORATION

Productions That Will Maintain Your Theatre's Independence

For September "Independence Month" the F. B. Warren Corporation announces a smashing array of big independent productions packed with the dramatic strength and directorial skill that command public patronage.

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1540 Broadway New York City

The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

Vol. XVII No. 23 Sunday, July 24, 1921 Price 25c.

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News of the Week in Headlines

Monday

Mr. and Mrs. Martin Johnson leave for South Africa to shoot pigmy pictures.

Arrangements under way for first golf tournament in industry.

Trade in Italy facing crisis.

Tuesday

"Charley" talks of "what's wrong with the industry?" Wants to know what's all the shootin' for?

Famous Players' theaters in St. Louis again revert to Harry Koplar.

Mrs. Harding presented with two-reeler showing President on campaign.

British Kinematograph Manufacturers Association sends cable to President Harding protesting against proposed tariff.

I. P. D. A. plans to boost September as gala month for independents.

Wednesday

Famous Players still hold four St. Louis houses.

Governor Miller fails to name censors for New York despite original plan to do so.

Sales managers at meeting favor C. C. Pettijohn's "war chest" idea. Plan carrying out idea on Aug. 25.

Metro to release 32 pictures next year.

Coast carpenter strike may force general studio shutdown.

Thursday

George H. Cobb, Mrs. Eli T. Hosmer and Joseph Levenson named censors for New York State.

Universal calling general conference of all producers and censors to discuss get-together policy. Will be held on coast.

Adolph Zukor writes Sydney S. Cohen he is ready to meet M. P. T. O. on theater problem.

Export and Import signs W. N. Selig's serial output for three years.

Friday

A. S. Kane negotiating for 18 pictures.

First National to distribute "Cabiria."

Adolph Zukor nails report of theater construction in Minneapolis.

William N. Vogel sells Hodkinson product in many foreign countries.

Goldwyn to work on picture to picture basis. No more contracts with artists.

Pardoning the bad is injuring the good"—Benjamin Franklin.

Satevepost Story Makes Quite Colorless Picture

Eugene O'Brien in
"IS LIFE WORTH LIVING?"
Selznick-Select

DIRECTOR ..... Alan Crosland
AUTHOR ..... George Weston
SCENARIO BY .....Not credited
CAMERAMAN ..... Jules Cronjager
AS A WHOLE.....Conventional theme that takes a while to get started, but latter reels are good
STORY.....Doesn't establish a proper interest in the hero nor gather any sympathy for him
DIRECTION.....Of average merit; has used more footage than the story required
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Usual
CAMERA WORK ..... Average
STAR.....Part just calls for straight playing
SUPPORT.....Winifred Westover adequate as heroine; Arthur Housman has a small part
EXTERIORS ..... Satisfactory
INTERIORS ..... Suffice
DETAIL ..... Not important
CHARACTER OF STORY.....Discouraged young man gives up idea of committing suicide to take care of discouraged young woman
LENGTH OF PRODUCTION.....About 5,000 feet

George Weston's Saturday Evening Post story doesn't offer very bright entertainment as a photoplay. It is just a bit too lifeless and lacking in color, also the scenario writer hasn't woven the underworld sequence into the story in a very comprehensive fashion. It has a tendency to stand apart, and when the single scenes of a cheap bar room are shown, the spectator is momentarily lost. No attempt has been made to produce any dramatic action and there were opportunities that could have been taken advantage of.

Director Crosland has given his attention to developing the character of Melville Marley rather than to developing the story. Perhaps that is why it seems so long in getting started. At least it appears a long time before the hero finally reaches a definite postponement of his suicide. He is a "down-and-outer" and misery likes company, so he becomes interested in Winifred Westover as Lois Wiley, also down-and-out, but you're not told the cause.

The latter reels are much better and a more substantial interest is gathered by the hero's accidentally going into a business which thrives in a miraculous way. Of course the love story is progressing meantime, and reaches the "proposal" point at the close. Eugene O'Brien didn't find it difficult to play the part of Melville Marley and gives his usual satisfactory performance.

Even after Marley is acquitted of a theft, he has an idea that the charge will always be held against him, so he decides to kill himself. He makes numerous attempts with the $25 revolver which he purchases, but finally postpones his death to aid Lois Wiley, a young girl whom he befriends. She believes Marley to be a prosperous business man, whereas he is having a hard time making a living selling typewriter supplies. Lois is a stenographer and in order to allow her to believe him a business man Marley hires an office and pretends to own the Marley Supply Co. Lois sends out form letters that bring great response. Gradually Marley has fallen in love with Lois, but doesn't feel free to tell her until his actual innocence is established, as, of course, it is.

Will Go With O'Brien Fans. Maybe Not With Others

Box Office Analysis for the Exhibitor

Eugene O'Brien will please his admirers with "Is Life Worth Living?" They will certainly have enough of him in this, for the star appears in almost every scene and shares honors with Miss Westover only. The picture is not nearly as interesting as "The Last Door," and may not satisfy those other than admirers. It will probably go all right for a one-time showing, supported by some good short reels on your program, or for a double feature day.

Mention that the story is an adaptation of George Weston's Saturday Evening Post story, "The Open Door." Catchlines can read: "Even though he had been acquitted of a theft of which he was innocent, he wondered 'Is Life Worth Living?'" Or, "In his latest production Eugene O'Brien tries to commit suicide, but can't find an opportunity. 'Is Life Worth Living?' He thought so after all."

Alice Brady Appears To Advantage In Role Of Italian Girl

Alice Brady in
"LITTLE ITALY"

DIRECTOR ..... George Terwilliger
AUTHORS ..... Frederic and Fanny Hatton
SCENARIO BY ..... Peter Milne
CAMERAMAN ..... Gilbert Warrenton
AS A WHOLE.....Star at her best in this; gives her the kind of role to which she is particularly well suited
STORY.....Has such a pleasing ending that even the business of race feuds won't matter
DIRECTION.....Satisfactory; has injected some effective color and given an adequate production generally
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Good
STAR.....A really convincing Rosa; quite the best opportunity she has had recently
SUPPORT.....George Fawcett and Norman Kerry lend their usual capable assistance
EXTERIORS ..... Pretty
INTERIORS ..... Good
DETAIL ..... Adequate
CHARACTER OF STORY.....Italian girl in love with man she felt it her duty to hate because of old family feud
LENGTH OF PRODUCTION ..... 4,875 feet

Frederic and Fannie Hatton's story makes a very good little picture for Alice Brady. It gives her a role which she can do to perfection, and as Rosa, the fiery spirited Italian girl, she makes the most of all the opportunities afforded. And what's more she really looks like a Rosa instead of a Brady, so, all told, her appearance in "Little Italy" makes it quite a satisfying piece of entertainment.

Peter Milne has provided a colorful scenario, and Director Terwilliger has done the rest. Being in the "know" as to where the picture was filmed, it leads one to wonder why Terwilliger didn't go right into the heart of a typical Italian settlement located not far from where the scenes were shot. Perhaps it would have been too much of a job to persuade the people to allow the company to use their little town, but it would have provided a thoroughly realistic "Little Italy." Nevertheless an adequate Italian atmosphere has been secured and there are some very pretty locations used.

A feature that always "gets them" is the "and a little child shall lead them" idea which is used effectively in "Little Italy" and brings the story to a splendid conclusion when the little babe unites the two clans who had brought their feudal hatred to this country and instilled it into their children. George Fawcett, as usual, is splendid. He is well cast as Marco Mascani, Rosa's father. Norman Kerry is the hero, and you know Rosa will marry him after you witness their first meeting.

Rosa is the daughter of Marco Mascani, a prosperous truck farmer who still retains a feudal hatred toward the Tumullos, and has handed down that hatred to Rosa. Atonio Tumullo falls in love with Rosa at first sight, but she will not admit any love for him even when, demanded by her father to marry, she promises to take the first single man she meets for her husband, and Tony is the one. She keeps her vow and marries Tony.

Time passes and Rosa will not cast aside the hatred, so she leaves Tony and goes to live with a cousin where little Tony is born. Then Rosa realizes she loves Tony and finally overcomes her hatred and goes to her husband. She arrives in time to save him from an angry mob who believe he has killed Rosa because of her sudden disappearance. They are happily united and Marco, the father, is reconciled.

Admirers Will Like The Star As Rosa

Box Office Analysis for the Exhibitor

Alice Brady is sure to please her admirers in "Little Italy." The title itself will give them a good idea to the story and can be played up well with catchlines. Say: "Rosa's father selected her husband for her but she had a mind of her own." Or, "Once more a little child brings about a reunion and breaks down a life-time feudal hatred. See 'Little Italy.'" If you think the idea of the Italian vendetta will interest, play it up and use stills in the lobby.

"Little Italy" offers splendid opportunity for a good musical score. The Realart press sheet doesn't contain one, but your own musical director can supply one readily. Exploitation should be easy and suggestions are offered in the paper provided by Realart.

WHOOP-E-E-E! Here It Is

WILLIAM "BILL" FAIRBANKS

IN

"THE BROADWAY BUCKAROO"

Directed by W. Hughes Curran

Formerly with Wm. S. Hart

Read what the Pioneer Film Corporation has to say about this picture

PIONEER FILM CORPORATION
ONE-THIRTY WEST FORTY-SIXTH STREET
NEW YORK CITY
NEW YORK

June 27, 1921.

Western Feature Productions, Inc.,
5544 Hollywood Blvd.,
Los Angeles, Calif.

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We have just screened your production "BROADWAY BUCKAROO," the sixth of the series of Western Features, starring Bill Fairbanks, and we want to compliment you on the execution of this picture. It's a winner.

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We are breaking every record in the New York State territory, and we want to assure you that we fully appreciate your meritorious work in connection with the production of this Western Photoplay.

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With every good wish, we are

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"Broadway Buckaroo" is the Latest Picture of the Series

EXHIBITORS

Book This Picture Now. Pioneer Says: *"It's a Winner."* Will Attract a Record Breaking Business.

Western Feature Productions, Inc.

5544 Hollywood Blvd. Los Angeles, Cal.

Good Production for Story that is Difficult to Picturize

"GOOD WOMEN"
Robertson-Cole

DIRECTOR ..... Louis Gasnier
AUTHOR ..... C. Gardner Sullivan
SCENARIO BY ..... C. Gardner Sullivan
CAMERAMAN ..... Arthur Edeson
AS A WHOLE....Careful production and evidently cost a good deal; entertainment value questionable
STORY.....The kind that is difficult to make hold together as a picture; requires actual discussion
DIRECTION.....Very good; handled players very well and has used lavish appointments generally
PHOTOGRAPHY ..... First class
LIGHTINGS ..... Good
CAMERA WORK ..... Also good
PLAYERS.....Rosemary Theby has the principal role and does good work; Hamilton Revelle, William P. Carleton and Arthur Stuart Hull handle male parts adequately
EXTERIORS ..... Good
INTERIORS ..... Lavish and varied sets
DETAIL ..... Requisite
CHARACTER OF STORY.....Poetess with utter disregard of conventions which she practices until she realizes failure
LENGTH OF PRODUCTION.....About 6,000 feet

Perhaps C. Gardner Sullivan didn't intend his story for the screen when he wrote it, but if he did and saw possibilities of entertainment in it as a photoplay, he probably is convinced to the contrary now. Although Gasnier has done splendid work in picturizing it, "Good Women" contains a theme that requires words to make itself understood. Further than that it is disputatious in character—requires discussion and opinion pro and con. Hence the necessity for a great many titles, that make it "talky." It's the sort of thing that makes good conversation, but you can't film conversation.

Director Gasnier has evidently spent considerable money in the making of the film. There are numerous splendid sets and the photography, lightings and detail generally show careful preparation. He has used good judgment in the management of the players. Rosemary Theby is well suited to the part of Katherine Brinkley, a young woman who becomes notorious because of her theories on "freedom" and disregard of conventions. In moments bordering on the dramatic she might have exercised more repression, but she is to be complimented on not making a vulgar person of the heroine. Hamilton Revelle looks more like a comedy villain than a Russian pianist. William Carleton does well in a short role and Arthur Stuart Hull is the third and last disillusionment of the "free thinker."

The following criticism is not restricted to "Good Women" alone, but this picture is a reminder. Why do film heroines make such frequent use of the evening gown? Society folk probably do find it necessary to wear evening apparel often, but it would seem that film players are inclined to overdo it—at breakfast, at lunch, and in the afternoon as well.

Katherine Brinkley marries Nicolai Brouevitch, pianist, who gives up his wife to become Katherine's "twin soul." They go to France where Katherine meets disillusionment number one, in Nicolai. He returns to his wife. Then comes Sir Egglethorne, whom Katherine attracts but also loses. Finally she goes to Naples where her fame is not known. She meets Franklin Shelby who neglects to say he has a fiancee in France. Later the fiancee arrives and learns of Shelby's infatuation. Katherine's past does not change his feeling toward her, but she sends him back to his fiancee and feels fully repaid when his mother calls her a 'good woman."

You Can Promise Them Something to Argue About

Box Office Analysis for the Exhibitor

Folks who like problem pictures, stories that give them something to argue about when they get home, will be pleased with "Good Women." They may agree or disagree with the conclusion as reached by C. Gardner Sullivan. At any rate, this would be a good angle to play up in advertising the picture. Say: "'Good Women' deals with a subject of frequent discussion. Should, or should not, conventions be observed? An answer is offered in Gasnier's production at the blank theater."

Use the producer's name and recall his previous success, "Kismet." Rosemary Theby's name can be used also. Talk about the production values and promise them a picture that undoubtedly cost quite a little to make. Stills in the lobby should attract attention and catchlines and newspaper announcements will help put it over.

Do you feel like this?

(Extracts from a customer's letter to us)

***** If it will make your day's work a bit lighter or more satisfactory, I wish you to know that I consider this job very good. The booklets are decidedly more attractive than any we have ever had and the work displays signs of painstaking.

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36 East 22nd Street **New York City**

Telephone Gramercy 945

A Weak Moral Lesson Doesn't Cover Up Very Wild Doings

Louise Glaum in
"GREATER THAN LOVE"
J. Parker Read, Jr., Prod.—Associated Producers

DIRECTOR ..... Fred Niblo
AUTHOR ..... C. Gardner Sullivan
SCENARIO BY ..... C. Gardner Sullivan
CAMERAMAN ..... Charles J. Stumar
AS A WHOLE.....An elaborate display of New York's night life and the people who inhabit it
STORY.....The kind that appeals to the sensation-loving crowd; holds plenty of shocks for more delicate senses
DIRECTION.....Hasn't spared money in making it; many fine and lavish settings
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Good
STAR.....She has played the same type of role before and there is no exception to her work here
SUPPORT.....Variety of chorus girl types; suitable; Mahlon Hamilton, the leading man
EXTERIORS ..... One or two
INTERIORS ..... Elaborate
DETAIL ..... Mostly confined to settings
CHARACTER OF STORY.....The mother of one little chorus girl who goes wrong saves her five companions from a similar fate
LENGTH OF PRODUCTION.....About 6,500 feet

C. Gardner Sullivan's original story reminds one of the poem about the ten little nigger boys who met with various hardships, until one by one they dropped off until "there was one." Only instead of little nigger boys, Mr. Sullivan has used chorus girls and there's six instead of ten. They're all "wery wild wimmen" until a little old lady from the country reminds them of their mothers and they give up their respective cabaret jobs and seek regular employment—stenography, manicuring, etc. And so it may be that "Greater Than Love" should be called a good picture because it points a moral.

But a picture needs more than wonderfully well worded sub-titles to make its moral lesson worth while. The opening captions advise the spectator that the faith of a mother is even greater than love, but it's near the end of the fourth reel before the story even touches on the mother angle.

The producer has spared no expense in making a most lavish and costly production in the depiction of New York's life. There are numerous sets, one more wonderful than the other, any number of beautifully gowned women, and the associate essentials of this particular phase of life. But here, amid all the extravagance, is where the censor is liable to remove so much footage from "Greater Than Love" that it's a pity to think about it.

Grace Merrill, who earns her living by enticing customers to Elliott's gaming table, lives with five "painted lilies" who "bloom at night" in various cabarets. One of them, Elsie Brown, a little country girl, drinks poison because Frank Norwood has tired of her. Elsie's mother accepts her little daughter's death in a Christian Science sort of faith. She is resigned even when she learns the cause of her death, and departs after impressing upon the other five "lilies" the memory of their mothers so forcefully that they all reform.

Also Grace Merrill, who is playing a game whereby she will win the husband of another woman, gives him up though she really loves him and goes to live with Mrs. Brown in the country. Louise Glaum as Grace Merrill has the kind of role which she has had frequently before, and does well in the characterization for which she is best known. She wears some gorgeous gowns in "Greater Tan Love."

A Good Chance for You to Use Your Own Discretion

Box Office Analysis for the Exhibitor

If producers are going to pass judgment on their own pictures in an effort to combat the censorship problem, they'd better get busy and do it. Censors do not like wild night orgies, such as are supposed to represent metropolitan night life. Then, too, the suicide element is another feature that is usually tabooed. Regardless of the moral effect that is dragged in merely for "cover up" purposes, they won't be accepted by those who decide what is best for the public's entertainment.

The production is certain to make money because there are plenty of houses in downtown districts who cater to the sensation-loving crowd, the people who depend upon pictures for their only insight into New York's much discussed night revelries. The star's name and that of the producer can be used to gather patronage, but exhibitors know best what their patrons want, so it's a case of using your own judgment.

Norma Talmadge Appears To Advantage In Stage Play Adaptation

Norma Talmadge in
"THE SIGN ON THE DOOR"
Associated First National Pictures

DIRECTOR ..... Herbert Brenon
AUTHORS ..... Channing Pollock
SCENARIO BY ..... Mary Murillo and Herbert Brenon
CAMERAMAN ..... J. Roy Hunt
AS A WHOLE.....Contains fine dramatic qualities and is well acted; situation in the main is not new
STORY.....Has an excellent unexpected twist at the end which comes as an acceptable conclusion
DIRECTION.....Shows excellent knowledge of dramatic value and handling of players
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Frequently too dark on backgrounds
CAMERA WORK ..... Average
STAR.....Given splendid opportunity to display her dramatic ability
SUPPORT.....Charles Richman good in leading role; Lew Cody plays his usual part convincingly
EXTERIORS ..... Few
INTERIORS ..... Adequate
DETAIL ..... Appears correct
CHARACTER OF STORY.....Woman risks her reputation to save her step-child's good name and then her life to save her husband
LENGTH OF PRODUCTION ..... 6,000 feet

Channing Pollock's stage success which enjoyed a long run on Broadway is serving as Norma Talmadge's latest vehicle under Herbert Brenon's direction. The scenario conforms almost identically to the play, and has for its main appeal excellent dramatic quality and an accumulative interest which keeps building toward the climax. Director Brenon shows a keen knowledge of dramatic values and has injected a certain force into the more tense moments which is the outstanding attraction of the production.

The main situation is not entirely new, because some time ago the same thing was used—the wife who sacrificed her own happiness to save her husband's child—but in "The Sign on the Door" there is an unexpected twist at the end which makes it different, and gives it a thoroughly satisfactory ending. Director Brenon has managed to keep even the slightest suspicion as to the District Attorney's identity until the very last, and the surprise is genuinely effective. It may strike some that the cross-questioning consumes a trifle too much footage, but on the whole the interest is surprisingly well maintained, despite the picture's length. "The Sign on the Door" has not the pictorial appeal of "The Passion Flower," nor is the photography as good as in previous Norma Talmadge pictures.

The star handles the role of Ann Hunniwell, and later Mrs. "Lafe" Regan, very well and makes the most of the opportunities afforded to display her dramatic ability. In only one instance is she inclined to overact somewhat. Charles Richman as "Lafe" Regan does very good work, and, as usual, Lew Cody is a thoroughly convincing "rotter."

Ann Hunniwell becomes Mrs. "Lafe" Regan without telling her husband that she had once been in the company of the questionable Frank Devereau in a resort at the time it was raided. Ann had been Frank's innocent victim. Frank is a visitor at the Regan home where he meets Helen, Regan's daughter by a former marriage. The girl becomes infatuated, and when Ann learns that she is to keep an appointment at Frank's apartment, she precedes the girl. In the meantime Regan also goes to Frank's apartment to settle a score for a friend and shoots Devereaux in self defense. Ann, hidden in the apartment, frames the evidence upon herself. It all ends well and Regan is acquitted on a plea of self defense.

Plenty of Opportunities For Exploitation That Will Put It Over

Box Office Analysis for the Exhibitor

Because of the popularity of the stage play and the title, which has come to be well known because of its Broadway success, you should have little difficulty in attracting patronage when you announce the showing. Added to this you have the name of Norma Talmadge as another attraction and the rest should be easy.

Regarding the story you can say it is another lesson for comtemplative brides. You could use the lines: "Brides to be! Read the warning in 'The Sign on the Door.' Tell your fiance all he ought to know before you marry him. Norma Talmadge proves it's the best way in her latest production, an adaptation of Channing Pollock's stage play." First National will supply you with posters and other exploitation material which will aid you in putting the production over.

Prize Story Makes Good Picture For Edith Roberts

Edith Roberts in
"LURING LIPS"
Universal

DIRECTOR ..... King Baggot
AUTHOR ..... John A. Moroso
SCENARIO BY ..... George Hively
CAMERAMAN ..... Virgil Miller
AS A WHOLE.....A pleasing and short bit of entertainment, well acted and given a thoroughly good production
STORY.....Has a good surprise finish but otherwise is not altogether original
DIRECTION.....Very good; wastes no time on non-essentials and gets to the point directly; ending handled well
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Up to standard
STAR.....Well suited and good in the part; just a little too "smiley"
SUPPORT.....Darrel Foss excellent leading man and Ramsey Wallace does good work; William Welsh too "detective-ish"
EXTERIORS ..... Adequate
INTERIORS ..... The real thing
DETAIL ..... All right
CHARACTER OF STORY.....Young married bank clerk sentenced to prison for theft he did not commit is cleared by wife's perseverance
LENGTH OF PRODUCTION ..... 4,263 feet

"Luring Lips" is one of the prize winning stories in the contest conducted by Photoplay Magazine and offers a good role for Edith Roberts. Then, too, King Baggot has provided a thoroughly good production and the cast is well suited and does good work, so altogether the feature is an interesting short piece of entertainment which is likely to satisfy most any one.

The story is not original, and contains plenty of covenient twists upon which it is developed, but it reaches a good conclusion, consisting of a surprise that director Baggot has managed very well indeed, and he leads up to the finish in a way that never gives any hint as to the outcome. The most striking bit of coincidence is that in which the innocent convict husband sees in the prison "movies" his wife greeting the man who sent him to jail, thereby arousing his jealousy.

The picture is very short and the interest never lags for a moment, so even the idea of the innocent husband going to jail and the subsequent attentions of his accuser towards the clerk's wife, though not at all original situations, are not apt to detract from the feature's appeal. Edith Roberts is a pleasing little wife who is just a little bit too "beaming," but she plays the part well, and Darrel Foss is splendid as the husband. Ramsey Wallace is the "wicked wun," and William Welsh is a sure 'nuf detective.

Dave Martin and his wife, Adele, are happy in their little bungalow until Dave is accused of a $50,000 theft. Vibart, the office manager, formerly Dave's rival for the hand of Adele, pleads leniency for Dave and he is convicted on circumstantial evidence and sentenced to one year in jail. In the meantime, Adele resumes her old position as Vibart's secretary.

While in prison Dave has grown jealous of Vibart, and the day of his release goes to the entrance of the bank with intentions of revenge. He sees Vibart depart, followed by Adele. He follows and at the pier, where Vibart thinks he is to depart with Adele, Dave learns that Adele has found evidence which proves Vibart the thief. He is caught with the goods and the way made clear for Dave's and Adele's future happiness.

Ought To Please The Majority

Box Office Analysis for the Exhibitor

You can satisfy most of your folks with this Edith Roberts feature. Especially if the star is well liked, you can put it over splendidly. Tell them it's a story of a young couple whose happiness was temporarily ruined by another's jealousy. Catchlines should attract attention and other exploitation should prove worth while. If you go in for prologues, an effective one in which a bungalow and a young couple would figure, ought to be attractive.

It might be that some of your "fan" patrons have followed the story contest in Photoplay Magazine, in which case you could tell them that "Luring Lips" is one of the winners which was selected under its original title "The Gossamer Web." Neither of the titles are particularly pertinent but catchlines will explain nicely.

Mr. William Fox wishes to thank the exhibitors for the avalanche of congratulatory messages and proposals on the published announcement that his special features will be released direct to the motion picture theatres of the United States and Canada.

In addition to the special productions previously announced two more are added to the list.

THEY ARE

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IN KING ARTHUR'S COURT

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THE LAST TRAIL

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A VIRGIN PARADISE

As announced, requests for bookings are being examined in the order of receipt; if there is any delay it is entirely due to the consideration given to each application.

Each exhibitor who is not informed as to the special pictures to be released through this department is respectfully referred to the largest exhibitor in his territory regarding the value of these productions. ~ ~ ~

Address

SPECIAL FEATURE DEPARTMENT

FOX FILM CORPORATION

West 55th Street, New York City
Telephone, Circle 6800

Russell Best Suited To Westerns After All

William Russell in
"SINGING RIVER"
Fox

DIRECTOR ..... Charles Giblyn
AUTHOR ..... Robert J. Horton
SCENARIO BY ..... Jules Furthman
CAMERAMAN ..... George Schneidermann
AS A WHOLE.....Unconvincing western that has attractive backgrounds but not the usual action
STORY.....Somewhat incoherent at times; star puts up one good fight but there's little excitement
DIRECTION.....Fair in the telling of the story but otherwise first rate
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Very good
STAR ..... Satisfactory
SUPPORT.....A good variety of outlaw types but provided with some confusing names
EXTERIORS ..... Some fine shots
INTERIORS ..... Not many
DETAIL .....Seems to be all right
CHARACTER OF STORY.....Ranchman shoots in self-defense and is forced to hide in mountains where he strikes a mine and wins a girl
LENGTH OF PRODUCTION.....About 5,000 feet

William Russell hasn't as good a story as usual in "Singing River," at least it doesn't contain enough action nor is it quite convincing, particularly upon the denouement when it is learned that the hero had been hiding away all the time for nothing. Another thing that is rather confusing is the strange assortment of names given to the different outlaws such as the "Weazel," "The Drifter," "Hemp," and the like. At first it's a little difficult to distinguish just which gentleman the titles refer to.

Of course there's a romance and in the end the hero not only strikes a silver mine at his hiding place, but wins the love of the Sheriff's daughter. Viola Vale is the girl in the case. Russell is much more at home in the character of Lang Rush than the role provided by his last two features, "Colorado Pluck" and "Children of Night." Straight western is his long suit, and "Singing River" provides the right atmosphere, but it could have considerable more action.

Director Giblyn has secured some excellent locations giving the picture a certain pictorial appeal. The camera work is very good and there are some splendidly judged long shots. A flivver demonstrates some hill climbing, incidentally, and a spirited dog gives the star some exercise.

Lang Rush cannot pay Ferguson the mortage on his ranch, and when Hemp calls him "yellow" for refusing to join his outlaw band in an attempt to rob Ferguson's safe, Lang shoots. Hemp is injured and another killed. Lang leaves the town of Bradley and hides in Singing River. A $5,000 reward is offered for his capture. In Singing River Lang incurs the enmity of two outlaws, one of whom is in love with Alice, the sheriff's daughter. And Alice favors Lang. The Drifter, one of Hemp's crowd, in search of the reward, comes to Lang's hiding place and pretends friendship, even to accepting half of the mining claim which Lang has acquired. The Drifter disappears and Lang believes he has gone to Bradley to claim the reward. Meanwhile the Singing River outlaws learn Lang's identity and with the sheriff come to arrest him. The Drifter returns with the Bradley sheriff, clearing Lang of the murder charge.

They're Not Likely To Kick But Don't Be Lavish In Promises

Box Office Analysis for the Exhibitor

"Singing River" will, in all probability, be favorably received by folks who like westerns of any description. And there are a good many such "fans." As long as it is western, has some shootin', riding and regular western backgrounds, they're satisfied. Then, too, admirers of the star will accept it and even though they have seen better Russell pictures, "Singing River" brings him back in a role to which he is best suited.

A popular phase of advertising which seems to get results is to show a trailer prior to the regular showing date. If you can secure a few feet from the fight in "Singing River," you'll be sure to arouse their interest and bring them back to see the whole picture. Catchlines can be used and short synopsis of the story is contained in the press sheet which you can hand to your local newspaper if they allow you space.

Star Does Pleasing Work In Entertaining Production

Bebe Daniels in
"THE MARCH HARE"
Realart

DIRECTOR ..... Maurice Campbell
AUTHOR ..... Elmer Harris
SCENARIO BY ..... Percy Heath
CAMERAMAN ..... H. Kinley Martin
AS A WHOLE.....Pleasing entertainment. Allows star plenty of room for amusing pranks and good acting. Moves smoothly and holds interest
STORY.....Built entirely around the star and her whims, which are not all convincing nor plausible.
DIRECTION.....Satisfactory and careful for the most part. Allows a little overacting and exaggeration
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Good
CAMERA WORK ..... Satisfactory
STAR ..... Active and charming
SUPPORT.....Fair. Some good characterization
EXTERIORS ..... Few
INTERIORS ..... Very good and artistic
DETAIL ..... Well done
CHARACTER OF STORY.....Millionaire's daughter comes to New York and makes a bet that she can live a week on seventy-five cents
LENGTH OF PRODUCTION ..... 4,431 feet

Bebe Daniels has a splendid vehicle in "The March Hare." The story and the situations that it presents are very suitable for Miss Daniels and her style of work.

It is evident that more care was taken in this production than in "Two Weeks With Pay," Miss Daniels' former picture. The direction, while a little uneven, is nevertheless quite good and wastes little time in getting under way.

The story centers entirely around the pranks and adventures of a millionaire's daughter who goes to visit her aunt in New York. While in a restaurant with her chaperone she makes a wager that she can live in New York a whole week on seventy-five cents. She takes the part of a flower girl and wins the smypathy of a Western ranchman and his mother who take her to her aunt's home where they were visiting. Here she finds that another girl has arrived and is posing as the niece. Her telegram announcing her delay was never delivered by the dishonest butler, who put in his accomplice to play the part of the niece and make a "haul." Some amusing scenes follow and complications develop until in the end 'Lizbeth Ann is accused of stealing the gems and she is forced to confess her identity. To please popular opinion the ranchman is discovered to be a millionaire, by his own admission, and the clinch is happily secured.

The art director worked overtime in fitting up some interiors, which, although they look like a millian dollars, were too huge and elaborate to look like a room in any city house. The lighting is above the average, but nothing out of the ordinary was attempted. A slight defect in the continuity which could easily be corrected occurs where the butler and his accomplice are introduced. For a long time it is not made clear why anyone should desire to impersonate the young heiress. The titles are simple and direct, adding greatly to the snap of the picture.

Harry Myers does well in the role of the ranchman, but is apt to exaggerate the simplicity of the character.

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You Should Put This Over Without Much Trouble

Box Office Analysis for the Exhibitor

Bebe Daniels in
"THE MARCH HARE"
Realart

You will have little trouble in putting it across. This production is not only certain to please the many admirers of Bebe Daniels, but will also win for her many others. You should have no difficulty in getting your patrons interested in the theme—its novelty will attract. Here you have a tom-boy girl, who, in spite of the high cost of living, made a bet that she could live a week in New York on seventy-five cents; and she wins. Tell them about this and also about the millionaire who really thought she was a poor little flower girl.

Harry Myers will be remembered by fans as the joyous comedian of "A American Yankee in King Arthur's Court." Use his name and mention the fact that he carried one of the big hits of the year. His name in connection with the star should help.

Wid's Daily Binders

$3.00

Invaluable for reference purposes

Cheap Melodrama Makes Poor Production

"THE MONEY MANIAC"
Pathe

DIRECTOR ..... Leonce Perret
AUTHOR ..... Louis Letang
SCENARIO BY ..... Leonce Perret
CAMERAMAN ..... Jacques Monteran
AS A WHOLE.....Series of melodramatic episodes connected by a scattered story
STORY.....Adapted from "Rolande, La Divine"
DIRECTION.....Hasty. Jumpy continuity and minor details over-accented
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Ordinary
CAMERA WORK ..... Plain
PLAYERS ..... None stand out. Acting uneven
EXTERIORS ..... Some good locations
INTERIORS ..... Ordinary
DETAIL.....Overdone in spots. Titles often confusing
CHARACTER OF STORY.....Villain tries to secure shares of valuable oil land from holders in various parts of the world. A series of adventures rather than a continuous story
LENGTH OF PRODUCTION.....About 5,000 feet

While the ordinary American cheap fiction has come in for a lot of adverse criticism of late it nevertheless can stand up pretty well beside the clap-trap that form popular reading in Latin countries. "Rolande, La Divine" is an example of such a story. The foreign atmosphere is not of the kind that is recognized by the American theater-going public.

The scenes of this tale dealing with two worlds are scattered and often poorly assembled. Views are shown of Paris, the Thames, Spain, New York and a Western oil town. The camera thinks nothing of jumping across the Atlantic two or three times in as many hundred feet, without the slightest warning. To add to this confusion the story has a habit of going back in time to show something that happened before. While this is necessary in many cases it is being avoided more and more whenever possible because of the gap that such a scene makes in a smooth continuity.

The story is one of plot and this too is rather scrappy and does not build up to the climax. Some of the characters are introduced much too late in the production; especially Toto, the acrobatic clown, who is a very important figure and saves the day when the climax is reached. It is hard to believe that any real hero could be induced to enter into ordinary smuggling, or that the mad girl could be cured so easily, or that a whole crowd of healthy fellows would allow the villain to go as far as he did.

By a strange agreement five emigrants, while passing the statute of Liberty, form an agreement which makes them stockholders in a tract of land found many years later to be rich in oil. One of the shares is inherited by the Garros sisters. Rolande Garros "the divine," carries this certificate concealed in a small locket about her neck. Now the bad man lives in a houseboat on the Thames and plots to get hold of all the shares to this oil land. He divides the sisters, engages the hero in illicit traffic and pursues them to America. Here, disguised as a Chinese magician, he performs before the guests of one of the shareholders and kidnaps the sweetheart. He is allowed to escape so that he may play his "master strike." At a sale of the property he induces all the shareholders into a building resembling the bank and here he proceeds to destroy them. Now Toto, a former clown, climbs along the ceilng and lassos the bad man as he admires the agony of his victims. The clown loops him about the neck with his belt and the party is saved.

Better See This First

Box Office Analysis for the Exhibitor

You can tell by the above whether your people would be interested in this type of production. If there is any doubt in your mind you had better see this one before booking. If you are in the habit of showing serials and blood and thunder stuff this one might please.

If your audience is at all discriminating or critical stay off this one. They won't enjoy it and will want to know what it is all about. If you have this one coming to you make few promises and little fuss about it.

Scarborough's Stage Play Too Slight For Screen Purposes

Mary Miles Minter in
"MOONLIGHT AND HONEYSUCKLE"
Realart

DIRECTOR ..... Joseph Henabery
AUTHOR ..... George Scarborough
SCENARIO BY ..... Barbara Kent
CAMERAMAN ..... Faxon Dean
AS A WHOLE.....Quite a frail piece with some fairly amusing complications that lack the pep to put them over
STORY.....Stage play hasn't enough incident for screen material; is given adequate production
DIRECTION.....Has made a pretty picture but evidently couldn't keep the interest from lagging
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
CAMERA WORK ..... Good
STAR.....Quite pleasing in a role that doesn't ask much of her
SUPPORT.....Monte Blue given a meagre role for a hero; others suitable
EXTERIORS ..... Some pretty shots
INTERIORS ..... Suffice
DETAIL ..... Adequate
CHARACTER OF STORY.....Senator's daughter tries out a scheme of giving would-be husbands a trial before her final decision
LENGTH OF PRODUCTION ..... 4,294 feet

George Scarborough's story provided a stage vehicle for Ruth Chatterton but did not have a very long run, and now Realart has used it to star Mary Miles Minter. The piece contains some mildly amusing complications, but they are insufficient for screen use, even in the little over four reels consumed. And the ending is obvious almost from the start. Monte Blue is the cowboy hero who you know the heroine will marry sooner or later, and it might just as well have been "sooner," for that matter, because what takes place between times isn't big enough to hold up the interest.

Director Henabery has done as well as he could with the material he had to work with, and given it a satisfactory production as far as the actual making of the film is concerned. He has selected some pretty locations for backgrounds and shown good judgment in the management of the players. Monte Blue isn't given many opportunities in the hero role in which he is cast. But of course he's the lucky fellow who wins the heroine along about the finish.

Miss Minter is thoroughly pleasing and wears some very pretty dresses, a feature which will appeal to feminine patrons. William Boyd is one of her suitors, and Congressman Hamill, played by Guy Oliver, is another. Incidentally in his try-out as a husband Oliver falls in a pond, and the shot directly following shows his clothes bone dry, and later when he returns to the cottage, a few drops of water have been sprinkled on his back.

Judith Baldwin's father, an Arizona ranchman, becomes a Senator and goes to live in Washington. Tod Musgrove, a ranchhand, in love with Judith, is left behind. In Washington Judith is flattered by much male admiration and has two proposals of marriage, one of which her Dad wants her to accept so that Mrs. Langley, a widow, will consent to become Mrs. Baldwin, 2nd. Judith can't choose between Congressman Hamill and Robert Courtney, so she decides to give each a trial. With her nurse as chaperon she selects her aunt's woodland cabin as the place, and there the complications follow with both suitors, Dad and his wife and finally Tod arriving on the scene, and Judith deciding upon Tod as a husband.

Star's Admirers Will Accept It; Others Probably Will Be Disappointed

Box Office Analysis for the Exhibitor

Admirers of Mary Miles Minter will not be greatly disappointed with "Moonlight and Honeysuckle" because they at least have Mary Miles Minter, but critical folks who want a good story regardless of the charm of a star will probably vote George Scarborough's play as only fairly amusing.

If you are scheduled to play the picture it should be easy to get them interested. Mention the fact that it has been adapted from George Scarborough's stage play which had a run on Broadway with Ruth Chatterton as the star. The title is attractive and can be played up effectively with catchlines and stunt advertising. Realart's publicity department has thought up some good ideas which can be secured from the press sheet, and which will not cost you very much to put over. A pretty lobby decoration is also suggested by the title.

Work of Norwegian Author Used in Production That Is Well Made

Irvin V. Willat Production
"THE FACE OF THE WORLD"
Hodkinson

DIRECTOR ..... Irvin V. Willat
AUTHOR ..... Johan Bojer
SCENARIO BY.....Dwight Cleveland and L. V. Jefferson
CAMERAMAN ..... Clyde De Vinna
AS A WHOLE.....Strikes some high lights in artistic endeavor; generally splendid production values throughout
STORY.....Translated from the Norwegian; an old theme and familiar but interestingly and well told
DIRECTION.....Handles the story in a way that holds the attention and makes it interesting despite its triteness
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Artistic effects
CAMERA WORK ..... Well judged
FEATURED PLAYERS.....Barbara Bedford very beautiful and has a good deal of charm; Edward Hearn does good work
SUPPORT ..... Types well chosen and all are capable
EXTERIORS ..... Good
INTERIORS ..... Adequate
DETAIL ..... Well taken care of
CHARACTER OF STORY.....Young doctor's wife leaves him when he appears to neglect her; they are reunited where their romance began
LENGTH OF PRODUCTION ..... 5,700 feet

Frequently it isn't the story itself but the way it is told that counts. And that is the case with "The Face of the World." Irvin Willat has had Johan Bojer's story translated from the Norwegian and made the necessary changes to suit American audiences. All told there is nothing strikingly new in Bojer's work, but under Willat's direction "The Face of the World" has been made into a picture that will appeal foremost for the results of artistic endeavor and the straight-forward way it is told.

Another point of appeal is Bârbara Bedford. She is beautiful and talented, and as the young wife she gives a performance that is one of the feature's attractions. She not only bears a resemblance to, but also has that whimsical, pleasing manner of Priscilla Dean. Edward Hearn will be liked best for his work in the earlier reels, before he is called upon to do some very unconvincing things.

Director Willat has done so well with the opening reels that one or two unreal bits later on will likely get by without much fault-finding. The introduction gets the attention just where the producer wants it, centered in the little Norwegian girl. Intimate touches of home life start things off with a fine interest. Some effective touches, like the playing of the kitten and the dog, resulting in a small fire, are a few of the worth while bits. Perhaps a good many will wish that either Bojer, or the translaters who re-arranged his story, could have found some excuse for the doctor's neglect of his wife, other than that which introduces radicals, a few battle scenes and matters that border on the sensational. The idea of the deserted doctor-husband being called upon to perform a last minute operation upon his rival is used but supplies a thrill in the way of a fire that makes it an exception.

In view of the very wonderful devotion of Thora for her husband, Dr. Mark, it seems strange that she should leave him and accept the hospitality of Duparc, the sculptor. She goes to live with Duparc's cousin and wears some pretty new gowns, which probably Duparc pays for and when Thora says she will not ask for a divorce, causes him to decide to shoot Dr. Mark, now head surgeon in a sanitarium. Enroute, Duparc's motor is wrecked and he is injured. Dr. Mark performs an operation while the hospital is in flames. Duparc's life is spared and the Doctor and his wife finally reconciled.

The Kind of Picture That Will Please a Large Majority

Box Office Analysis for the Exhibitor

Irvin Willat's production based on the Norwegin author's novel offers a well balanced combination of romance, drama and melodrama that is a favorite with a good majority. As stated above the story is so well told and the presentation of such worthy artistic calibre that some rather unconvincing twists and moments in the story will go unnoticed, or at least they will not be judged harshly enough to hurt the picture's appeal generally. A short socialistic session and later a few minor incidents that have to do with a maniac who might easily have been left out of the story, are the weak points.

You can promise a new delight in Barbara Bedford. She's a pleasing little somebody and has been fortunate in being splendidly photographed. You will interest some by mention of the story's origin. Tell them they will see an artistic production and you might use catchlines to advantage. Hodkinson will supply you with material for exploitation.

Some Short Reels

"The Soul of the Cypress"—Murhpy Picture

"The Soul of the Cypress"—Murphy Picture

"The Soul of the Cypress" presents an artistic scenic and at the same time breaks away from the usual. A slight attempt at a story in the form of a myth is woven through and between the scenes. A romantic musician is pictured on the rock-bound California coast and the strains from his flute liberate the fairy-like spirit in the heart of a giant cypress. The musician must kill himself before his soul can join the liberated spirit from the old tree. The photography in this film stands out as some of the very best work yet accomplished in this line. A great deal of attention is given to composition and tone, and some of the lighting effects are most beautiful. Almost any audience would appreciate the beauty of this production. The titles are a little long and require a good deal of literary reading to get through them. If you are looking for a scenic that will please a very discriminating audience and make a high class filler, see "The Soul of the Cypress." After playing for one week at the Rivoli Theater on Broadway, it was booked for another week's run, by the same management, at the Rialto. Two weeks on Broadway for a scenic is indicative of its quality and attractiveness. Perhaps the biggest thing about this single reel production is that it breaks away completely from the stuff that has been repeated so often, and makes a decided step forward both in an artistic sense, and in pictorial qualities. The public seems to want and appreciate good pictures, and the day is fast approaching when the producer will realize that in cheapening his product he is risking failure rather than greater popularity.

"We'll Get You Yet"—Federated Film Exchanges

Type of production.....2 reel comedy

This is the seventh of the series of Hall Room Boy comedies featuring Sid Smith. Percy and Ferdie do some very funny work as the hotel detectives, and create one or two new stunts. The manager of the hotel has in his possession a pearl necklace that is wanted by the blackhand gang. The necklace is passed on to one of the guests and Percy tries to get it back. An amusing scene takes place when Percy gambles with the hotel guest for the pearl necklace. The usual chase takes place towards the end of the comedy. While the subject of this is not quite as attractive as some of the others of the same series it is nevertheless up to the average, and has enough action and comic situation to get the regulation number of laughs from an average audience.

"Sweet Daddy"—Reelcraft

Type of production.....2 reel comedy

The weaker sex are very strong in this two reeler and the action is swift and breezy. Wives have the upper hand, and the hero is found chained in the kitchen doing the dishes. On his way to the market he saves a little actress from the attacks of some thugs. Then he wanders into a theater and sees the same girl on the stage, but as he makes a nuisance of himself he is showered with vegetables by the audience until he is lost under the heap. There is a good deal of clever comedy work in this and some new stuff that should make it get over. A lot of repetition tends to retard some of the action, but this could easily be trimmed from the negative. One or two large sets employing a lot of extras are effectively introduced in this two reel comedy.

"Bride and Broom"—Reelcraft

Type of production.....2 reel comedy

The hero in this comedy is left a fortune by his uncle provided he marries within a certain length of time. He goes to his old home town and opens a store where he sells "snake bites." Any person bitten by a snake is entitled to a prescription that will get them a drink. After a lot of stuff that is half-funny the closing hour approaches, and fearing that he will lose the money his uncle left, he invites every girl he meets to marry him. About six arrive at the church and give chase to the groom, who evades the crowd and returns to his girl in the shop. There is nothing in this that is very new or funny, and if your house plays to an audience that is at all critical you had better see this one through before you book it.

Pathe Review No. 114—Pathe

Type of production.....1 reel magazine

This Pathe Review opens with a few shots of old Fort Marion in St. Augustine, Florida. Quaint views of this first fort in America are recorded by the camera. Air diving comes next and an acrobat does a somersault in both normal and slow motion. Following this comes Mr. Gibson, the creator of the American girl in pen and ink. The artist is shown doing one of his subjects and takes a good deal of pleasure in showing the camera some of his illustrations. The nature section of this magazine is devoted to various species of moths. The tropical Cecopia Moth and the Atlas Moth of India are both shown. This magazine, of average interest, ends with some hand colored views of gardens in Japan.

Standing Pat"—Gayety-Educational

Type of production.....1 reel comedy

The gentleman crook knows every millionaire in town and works accordingly in this single reel comedy. The millionaire rejects the attentions that the hero pays his daughter and entertains the crook. In order to help the hero his friends dress him as a soldier and set him up as a monument on the lawn. At night the crook is caught and the final clinch is secured. There is nothing in this comedy that has not been done before in the same way that it is done here. The laughs are few and far between, and the comedy action plain and out of date. The story, too, hardly hangs together and much footage is wasted in getting started. The cast includes Teddy Sampson, Henry Murdock and Thornton Edwards.

"Chick-Chick"—Reelcraft

Type of production.....2 reel comedy

If your audience is at all discriminating you will find that this one will hardly do. The comedy situations used in this have been done so many times before that they are sheared of any laughs. The same old stunts are used with hardly any change at all. The fellow sits in the basket of eggs, he slides down the well, he gets banged in the head by standing under a hoist and also has his face licked by a cow. All this is old stuff and it is possible to use this kind of comedy if care is taken to present it in a different and novel manner. No attempt is made to do this, and therefore while this comedy will entertain a certain kind of audience it certainly will not do if your people are at all critical.

Some Short Reels

"Among those Present"—Harold Lloyd—Pathe

Type of production.....2 reel comedy

"Among those Present" is one of Harold Lloyd's best. A long ripple of laughs is created and kept up from start to finish. It is swift moving and contains a few new comedy ideas. Harold Lloyd appears first in a hotel dressed as a dandy. He carries on a flirtation that develops very well until one of the guests approaches and lays claim to the hat and coat. The truth then comes to the surface. Lloyd is a bell boy. A real live lord arrives, and refusing an invitation to a fox hunt, hands his hat and coat to the bell boy, who in turn delivers them to the check room. If he only had glad rags, says Harold, he too could play society. The invitation is accordingly extended to him and the rest can readily be imagined. A lot of funny work precedes the hunt and finally he sets off mounted on a wild steed. In the chase that follows he loses his breeches and succeeds in embarassing society with his B. V. D's. Judging from the number of laughs this comedy received when presented at the Capitol Theater in New York, you will be taking no chances in playing this before your people. There are some large and effective sets in this production and some very good bits of comedy camera work.

"Play Ball"—Educational

Type of production.....1 reel cartoon

"Play Ball" is one of the new releases for the Educational program directed by Julian Ollendorff. The series will be called "Sketchographs." The cartoons are not animated, but rather drawn rapidly with pen and ink. After the subject is presented in black and white the camera is then turned upon the reality. As for example, stars are drawn upon the paper and filled in with the faces of some of the prominent base ball players. This is faded out and the real baseball kings are shown. In one or two cases the process is reversed. Boys are shown in school and their heads are later drawn in the form of baseballs to illustrate their thoughts. Incidentally a brief history of the game is shown in cartoon in this single reeler. Many of the old timers, present day team managers, and popular favorites are all illustrated besides views of the Polo Grounds and other things of interest to the baseball fan. This picture forms an attractive review of the game and would interest the fans in your audience.

"Screen Snapshots"—No. 5—Federated Film Exchanges

Type of production.....1 reel Film Magazine

Priscilla Dean opens this film magazine by explaining to her director and camera men why she arrived late at the studio. Some amusing trick photography is introduced at this point to help illustrate what Priscilla has in her mind. Harold Lloyd comes next in order and is shown doing his work in a comedy. He appears in several unusual shots. Vivian Martin and Earl Metcalfe do a little lingering love scene for the benefit of the film fans. Now Martha Mansfield and Crane Wilbur can remain silent no longer and have joined together for a vaudeville act. Jack Hoxie rides a horse in both normal and slow motion. Wallace Reid, after a ten year absence on the coast, returns to his home and mother. A little humor is introduced into this reel by showing a good stiff breeze created by large fans blowing a studio set to atoms. The magazine closes with some views of "Snooky" wheeling another monk in a baby carriage.

"Snookey's Blue Monday"—Chester-Educational

Type of production.....2 reel comedy

"Snookey" the monk goes through his usual paces in this. For the most part this comedy presents nothing that has not been done many times before. The action is very slow, and the comedy ideas do not follow one another in any logical sequence. The only interest that this could have is due to the fact that a monkey does the stunts much as a man would do them if he made a monkey of himself. "Snookey" drives a goat cart, goes to school, plays ball, shoots ink soaked balls at the teacher, steals the whiskey and everything else that goes with this type of production. Much of the action drags along in an aimless fashion and is quite apt to tire the observer. The picture as a whole could be greatly improved by careful cutting, and the future "Snookey" productions would gain a good deal more snap by a little clever camera work.

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Good Atmosphere But Story Is Slow-Moving

Justine Johnstone in

"A HEART TO LET"

Realart

DIRECTOR ..... Edward Dillon
AUTHOR .....Harriet Loomis Smith
SCENARIO BY .....Clara Beranger
CAMERAMAN ..... George Folsey
AS A WHOLE.....A slow-moving picture with a very slight main situation that is padded with uninteresting by-play
STORY.....Just one deception after another and each one quite unconvincing
DIRECTION.....Has secured a good atmosphere but couldn't do very much with weak story
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK .....Average
STAR.....Something out of the ordinary for her
SUPPORT.....Harrison Ford leading man; not a cogent blind man, but does good work otherwise; cast suitable as a whole
EXTERIORS .....Rather pretty scenes
INTERIORS.....All that's required
DETAIL.....Some humor in the titles goes astray
CHARACTER OF STORY.....Young boarding house proprietress plays old lady to blind man until he recovers his sight and learns the truth
LENGTH OF PRODUCTION.....5,249 feet

In "A Heart to Let" Realart gives Justine Johnstone a role quite different from that in which she is usually cast. Instead of being a Broadway favorite or the heroine of some society drama, she is a Southern girl with a passion for deception. And there's not much else to Harriet Loomis Smith's story. It lacks incident mainly, and even though Director Dillon has obtained some fair atmosphere, the feature is rather dull entertainment.

It is too slow-moving and the by-play that is used to pad it out—the "romance" of the old aunt and her two ruben suitors—intended as comedy relief, only causes the interest in the main situation to lag the more. Then, too, the captions are written in an effort to provide some laughs, but they don't.

Miss Johnstone as the deceptive young lady is well photographed and pleasing. She is kept "on the jump" making her various changes of costume for the blind man's benefit. This is according to scenario and she is not to blame if it doesn't seem plausible. The best bit in the picture comes when the heroine, still playing the old lady, has her secret discovered by the blind hero, who regains his sight but keeps silent to enjoy the pranks of the young girl. Director Dillon has handled this well. He might have used less footage in reaching the conclusion.

Agatha Kent, who has inherited a large Southern estate, but lacks money to keep it, decides to take in boarders. Her advertisement brings a letter from Burton Forbes, a blind man who had known grandaunt Agatha Kent and believes the landlady to be the same person, not her young niece. And so Agatha plays the old lady, also doubling as the maid.

Warren, a friend of Forbes, arrives to visit him and isn't long in falling in love with the maid, also played by Agatha, who calls herself Phemie in that role. But Agatha is gradually falling in love with Forbes, though she bravely urges his fiancee not to break their engagement now that he is blind. Meanwhile Forbes regains his sight and realizes Agatha's deception. He doesn't make known his recovery until his fiancee arrives and accuses Agatha of being an impostor. Then Forbes makes his final choice—Agatha, of course.

Exploitation Will Probably Put It Over

Box Office Analysis for the Exhibitor

"A Heart to Let"—fine exploitation possibilities in that title. And Realart's publicity men have worked out some effective stunts which you will find in the press sheet. There is a stunt for street advertising, suggestions for a prologue, supplement for newspaper advertising and any number of feasible ideas. There are also some attractive looking stills which can be used for lobby display.

If Miss Johnstone is known by your folks and a favorite, use her name extensively. "A Heart to Let" is fairly slow-moving, but if they aren't very critical you can get by with it. For the benefit of the "leading man" admirers, tell them Harrison Ford is the hero in the case. Should catchlines gather their interest, say: "She advertised a room to let, but it became a case of 'A Heart to Let.' See Justine Johnstone's latest."

The Recognized Reference Work and Encyclopedia of the Motion Picture Industry

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September

"The Bride's Play," with MARION DAVIES. Cosmopolitan production. By Donn Byrne. Directed by George Terwilliger. Scenario by Mildred Considine. A romance of modern Irish life, lavishly staged.

Wallace Reid in "THE HELL DIGGERS," another Byron Morgan story full of he-man thrills and rugged combat. Directed by Frank Urson. Cast includes Lois Wilson.

Gloria Swanson in Elinor Glyn's "THE GREAT MOMENT," destined to be one of the greatest productions of this generation. Directed by Sam Wood. Scenario by Monte M. Katterjohn.

Betty Compson in "AT THE END OF THE WORLD," adapted by Adelaide Heilbron from the play by Ernst Klein. Scenario by Edfrid A. Bingham. Directed by Penrhyn Stanlaws. Her first Paramount.

"Dangerous Lies," a Paul Powell Production with DAVID POWELL. By E. Phillips Oppenheim. Scenario by Mary O'Connor. A big society drama produced by a great American director.

"The Golem," the stupendous sensation which has broken all records at the Criterion Theatre, New York, in the hottest summer on record.

Cecil B. DeMille's production "THE AFFAIRS OF ANATOL," by Jeanie Macpherson, suggested by Arthur Schnitzler's play and the paraphrase thereof by Granville Barker. With Wallace Reid, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye.

October

Elsie Ferguson in "FOOTLIGHTS," a John S. Robertson production, by Rita Weiman. Without any question the greatest, most entrancing picture Miss Ferguson has ever had. Photoplay by Josephine Lovett.

Thomas Meighan in "CAPPY RICKS," from Peter B. Kyne's lovable Saturday Evening Post stories, rich in human interest and heart appeal. Photoplay by Albert Shelby LeVino, from the novel by Mr. Kyne and the play by Edward E. Rose. Directed by Tom Forman.

George Melford's production "THE GREAT IMPERSONATION," with James Kirkwood. By E. Phillips Oppenheim. Photoplay by Monte M. Katterjohn.

Roscoe (Fatty) Arbuckle in "GASOLINE GUS," from the Saturday Evening Post stories by George Pattulo. Directed by James Cruze. Scenario by Walter Woods.

George Fitzmaurice's production "EXPERIENCE," with Richard Barthelmess. By George V. Hobart. Photoplay by Waldemar Young. The play that broke records everywhere.

"Enchantment," with MARION DAVIES. Cosmopolitan Production. By Frank R. Adams, directed by Robert G. Vignola. Scenario by Luther Reed. Cast includes Forrest Stanley.

William de Mille's production "AFTER THE SHOW," by Rita Weiman. With Jack Holt, Lila Lee and Charles Ogle. Photoplay by Hazel McDonald and Vianna Knowlton.

Ethel Clayton in William D. Taylor's production "BEYOND," by Henry Arthur Jones. Scenario by Julia Crawford Ivers. A new story by the prominent English dramatist.

4TH ANNUAL Paramount WEEK SEPTEMBER 1921

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

Show free pictures to keep the pictures free!
Motion Picture Day
August 25th, 1921

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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News of the Week in Headlines

Monday

Motion Picture Commission facing difficulty in reviewing number of releases designed for August release.

Pennsylvania M. P. T. O. making great preparations to aid exchanges in Independence Month drive.

Tuesday

Sydney S. Cohen to be tendered a monster testimonial dinner in September.

Number of important executives enter film golf tournament.

Finklestein & Ruben expected to handle more product in their Minneapolis exchange, beginning with fall.

S. R. Kent holds out promise of better conditions for fall.

Douglas Fairbanks denies he is to make Japanese propaganda films.

Wednesday

Local operators submit new wage scale to T. O. C. C., who must accept schedules in entirety or not at all.

"Thunderclap," "Shame" and "A Vrgin's Paradise" open for Broadway runs next week. All Fox productions.

A. J. Callaghan seeking to recover Bessie Love features from Federated.

M. P. T. O. fighting raw stock tariff. Sending N. Y. Evening Journal editorial to Congressmen.

Thursday

Foreign-made "Hamlet" here. C. C. Pettijohn controls it.

French opposition to tariff growing.

Censoring of "Foolish Wives" one idea behind Universal's plan to have all censors go to coast.

Texas Guinan to make westerns.

Two Pioneer franchises sold.

Friday

M. P. T. O. attacks C. C. Pettijohn's "Motion Picture Day" plan, charging it is an N. A. M. P. I. scheme to disrupt exhibitor body.

National Association considering forming national credit bureau.

Ernest Warde to make "Silas Marner" and "Count of Monte Cristo."

American Society of Composers bringing court actions in Indiana cities.

Saturday

I. P. D. A. engages Nathan Burkan to draw bill penalizing piracy of films.

Morris Fleckles resigns as president of Film Distributors League.

Pardoning the bad is injuring the good"—Benjamin Franklin.

Has Well Known Names and Splendid Production to Recommend It

Gloria Swanson in
"THE GREAT MOMENT"
Paramount

DIRECTOR ..... Sam Wood
AUTHOR ..... Elinor Glyn
SCENARIO BY ..... Monte M. Katterjohn
CAMERAMAN ..... Alfred Gilks
AS A WHOLE.....Splendid production, at times lavish spectacle; should be a box office attraction
STORY.....Rather a series of "moments," many of them very unconvincing
DIRECTION.....Has been allowed a pretty free hand on production costs; maintains an even interest despite inconclusive twists
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
CAMERA WORK ..... Good
STAR.....Less bizarre in appearance than usual and much more attractive
SUPPORT.....Splendid cast and first rate performances by every one
EXTERIORS ..... Adequate
INTERIORS ..... Good
DETAIL ..... Satisfactory
CHARACTER OF STORY.....Half-breed Gypsy girl, daughter of English nobleman, is forced into various marriage negotiations
LENGTH OF PRODUCTION.....6,372 feet

"The Great Moment" is not only the first starring vehicle for Gloria Swanson but is the first original story written for the screen by Elinor Glyn, famous as the author of "Three Weeks." Because of the production accorded the story, "The Great Moment" is likely to prove a box office attraction, even though the story itself is quite unconvincing and rather contradictory. If Nadine inherited the Gypsy temperament of her mother, it's hard to understand why she accepted the plans for her marriage as arranged by her English father. Not until after the father broke one engagement for her to force her into another marriage and that had been annulled—and then some—did Nadine assert herself and choose her own husband. The most unconvincing twist in the whole story is where Nadine, after finding herself married to the man she really loves, signs a paper annulling the marriage.

Director Sam Wood has made a quite lavish bit of entertainment, particularly in the latter reels, when the heroine is being entertained in the Capital by a rich man who wants to marry her. The "parties" that are staged are probably among the most spectacular seen on the screen yet. In smaller matters as well director Wood has done good work. The incident in which Nadine is bitten by a snake is well done, and there are numerous other moments equally well handled. The interest is well maintained throughout.

Miss Swanson is attractive as Nadine, and her variety of costumes and appearance generally is less bizarre in character than usual and in much better taste. She is gorgeously photographed. Her performance is very good, and others who do equally good work, but of course haven't as much to do, are Milton Sills, Alec B. Francis, Helen Dunbar and Arthur Hull.

Nadine Pelham, the daughter of a Gypsy woman and an English nobleman, is in love with Bayard Delavel, an American engineer, though engaged to her cousin Eustace, according to her father's arrangement. Through his misunderstanding the father forces Nadine to marry Delavel when the two are found alone in the latter's cabin. Misunderstanding again causes an annulment, following which Nadine, in an effort to forget, becomes notorious in Washington. Her father admonishes her, but to prove her will power this time she engages herself to Hopper, only to be confronted by Delavel on the eve on her wedding to Hopper. It never takes place, for Nadine goes back to Delavel.

Properly Exploited It Should Satisfy the Box Office

Box Office Analysis for the Exhibitor

Because of the character of the production, expensive and lavish throughout, it is most probable that "The Great Moment" will prove a big attraction as far as the box office is concerned. Regardless of unconvincing twists, the story is interestingly told, and then with the name of Elinor Glyn you're not likely to have much trouble in getting folks interested. You will only have to mention her famous novel, "Three Weeks," to get them in to see "The Great Moment."

You can promise an excellent production and a few stills in the lobby should be sufficient to convince them of this. The star's name will invite patronage, and some of the poster creations which Paramount has prepared will certainly get trade. You ought to be able to make some money on "The Great Moment" if you know how to put it over.

New Universal Star Well Cast In First Production

Mary Philbin in
"DANGER AHEAD"
Universal

DIRECTOR ..... Rollin Sturgeon
AUTHOR ..... Sara Ware Bassett
SCENARIO BY ..... A. P. Younger
CAMERAMAN ..... Howard Oswald
AS A WHOLE.....Satisfactory piece of light entertainment pleasingly presented
STORY.....Provided with nice atmosphere that makes up very well for weak spots here and there
DIRECTION.....Very good; has injected considerable realism and there are many good touches
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Good
STAR ..... Quite pleasing and very well cast
SUPPORT ..... All well suited and do good work
EXTERIORS ..... Very pretty
INTERIORS ..... The real thing
DETAIL ..... Adequately taken care of
CHARACTER OF STORY.....Romance of a little country girl who wins a rich young man despite the bait set for him by a newly-rich girl
LENGTH OF PRODUCTION ..... 4,353 feet

Universal is introducing a new star in "Danger Ahead." She is Mary Philbin; young, quite pretty, and with a nice personality that should make her as well liked as Universal's other ingenues, Edith Roberts and Gladys Walton. Miss Philbin's first production doesn't give her a chance to show any real acting ability, but as Tressie Harlow she proves that she can fill the bill for light, breezy, romantic roles. She makes a cute looking little girl and has long curly hair.

There isn't very much to the story, but it makes a satisfactory piece of summer entertainment, and provides a suitable role for the star's introduction. The supporting players have been carefully chosen and each is particularly well suited. George Burny makes a likeable fisherman, James Morrison is a pleasing hero, and others who do good work are Jack Mower, Minna Ferry Redman and Emily Rait.

Director Sturgeon has provided a first rate production, selected splendid locations that add a good deal of realism to the story, which is laid in a little coast town. He has worked in one or two good thrills, the first when the heroine's horse stops in front of an approaching train. And then again, when a small sailing boat is lost in a fog and rammed by a steamer. Miniatures are used but the effect is first rate and it furnishes a genuine thrill.

Tressie Harlow lives with her Aunt Deborah and Uncle Nate in a small fishing village. Circumstances compel the Aunt to take in summer boarders. The first to arrive is the rich Mr. Minot and his son Norman, who falls in love with Tressie. Mrs. Mayhew and her daughter Dora are the next to arrive. Mrs. Mayhew is anxious to make a match for her daughter with young Minot, and through her maneuvering Norman is thrown into the society of Dora. Tressie feels neglected and accepts the company of Kitteridge, an artist. After the boarders have returned to the city, Tressie is sailing one day with Kitteridge. They are lost in a fog, their boat wrecked, and the two picked up by a ship which takes them to the city. Kitteridge takes the girl to his apartment. Meanwhile Uncle Nate has phoned Norman, who 'phones Kitteridge's house and hears cries for help. He rushes to the rescue and takes Tressie back to her home and asks her to marry him.

You Can Promise A Light Bit Of Entertainment

Box Office Analysis for the Exhibitor

Perhaps your folks may expect to see a railroad drama from the title "Danger Ahead," but even though there are a couple of incidents that might be called "Danger Ahead," the picture is not what they may think it is, so the use of stills in the lobby and catch-lines in your programs or space allotted by your local newspaper to current film attractions will set them right. You can use: "Twice in her young life Tressie heard the cry 'Danger Ahead' but the third time—did she hear Norman's proposal?" You can tell them it's a vacation story and assure them of its timeliness.

If you want to cash in on the new star it would be well to make some fuss over her first production and get them interested in her. The title suggests plenty of opportunity for exploitation stunts and with just a little effort you ought to be able to put it over.

Productions That Will Maintain Your Theatre's Independence

For September "Independence Month" the F. B. Warren Corporation announces a smashing array of big independent productions packed with the dramatic strength and directorial skill that command public patronage.

On September 4:

1 LOIS WEBER'S Great American Drama of today "THE BLOT"

The Will Bradley novelty sensation of the last twelve months "MOONGOLD"

A beautiful one-reel nature picture.

On September 11:

2 GEORGE KLEINE'S mighty production re-edited and revived "QUO VADIS"

On September 18:

3 VICTOR SCHERTZINGER'S first big independent production, or a sensational production by another American producer.

Another beautiful one-reel nature picture.

On September 25:

4 SASCHA FILMS, through arrangement with Herz Film Corporation, present their production with a cast of 10,000 "GOOD AND EVIL"

May Tully's three-reel pictorial heart-throb "THE OLD OAKEN BUCKET"

Everything to comprise any big theatre's complete bill for each of the four weeks of September; distinctive big productions representing the power and individuality of producers who rank among the great forces of the screen.

One big production released each week from September 4 and many attractive shorter-length novelties.

F. B. WARREN
CORPORATION
1540 Broadway New York City

Wonderful Underwater Photography But Highly Improbable Story

"WET GOLD"
Goldwyn

DIRECTOR ..... Ralph Ince
AUTHOR .....J. Ernest Williamson
SCENARIO BY.....J. Ernest Williamson
CAMERAMEN.....William Black and J. Rescher
AS A WHOLE.....Some wonderful underwater pictures and excellent photography its best attractions
STORY.....Highly improbable and fantastic theme that is quite incomprehensive and with many inconsistencies
DIRECTION.....Has given best attention to undersea photography; has not observed rules of logic
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
CAMERA WORK .....A novelty
PLAYERS.....Ralph Ince has principal role, assisted by capable but not unusually talented company
EXTERIORS.....Many beautiful shots actually taken in the Bahamas
INTERIORS ..... All right
DETAIL ..... Fair
CHARACTER OF STORY.....Fanciful tale of deep sea pirates
LENGTH OF PRODUCTION.....6,250 feet

Because of the wonderful undersea photography and unusual pictures taken on the ocean bed, "Wet Gold" should prove a splendid novelty number. But in order to accept it as a novelty, folks will have to overlook many inconsistencies and take it purely for the fantasy that it is. In the first place the director has failed to establish a satisfactory premise. You are introduced to a number of characters, but their relations are not definitely fixed, so that as the story continues their individual movements are not comprehensive enough to bear a connection in the spectator's mind. For instance, there is a horse race which appears to be a frame-up, but it is all very hazy. Then the next thing you know the pirate business is holding the center of the stage and it also seems removed from what occurred in the opening reels.

Ralph Ince plays the principal role in the picture and directs it as well, again proving that you can't do two things at once and do them well. His acting is much the better of his two efforts. There is no one else in the cast that is well known, nor does anyone contribute any particularly good performance except, of course, the work of the professional divers in the underwater work. One old gentleman, who plays a Southern Colonel, never changes his attire throughout the picture, from the time he is first seen in his Southern home drinking a julep until he is on the bottom of the ocean and home again.

J. Ernest Williamson, long identified with submarine photography, has provided, in the underwater scenes, a genuine novelty. There are numerous wonderful pictures of the ocean's bed and of divers prowling around on the bottom. Perhaps some of the feats accomplished are possible, and not being thoroughly familiar with submarine logic it wouldn't do to be too critical, but there are certain inconsistencies which certainly do not seem probable, such as divers walking right off the beach down to the bottom of the ocean without any air-providing appliance. If they are equipped with some new device it would have been better to have said so in a title. Interior scenes of a submarine look too spacious to be real. And again a man who had never operated a submarine before does so without disastrous results, as well as doing the stunts of a professional diver.

There are other implausible bits which will have to be overlooked in order to get any enjoyment out of the production. And there is entertainment value in the undersea photography made possible by the Williamson inventions.

Worth Exploiting For The Novelty It Offers

Box Office Analysis for the Exhibitor

Because of the novelty offered in the submarine pictures and scenes photographed on the ocean bed you ought to be able to do a pretty good business with "Wet Gold," incidentally a good drawing title. At the Broadway theater, where the picture has been running the past week, the management has secured some of the diving apparatus used in filming the water scenes. If you could secure something along this line you will interest a good many who would otherwise pass by. Many will go inside to see how it is done.

If you will recall "Twenty Thousand Leagues Under the Sea," one of the first undersea pictures to be made by Mr. Williamson and his brother, many folks will remember it sufficiently to want to see "Wet Gold." Make the novelty water pictures the basis of your appeal and exploit the picture along these lines. The Goldwyn press sheet contains some newspaper accounts of the filming of the picture that should interest.

Star Tries Hard To Put It Over But Story Is Too Slight

Viola Dana in
"LIFE'S DARN FUNNY"
Metro

DIRECTOR ..... Dallas M. Fitzgerald
AUTHOR ..... Christine Jope Slade
SCENARIO BY.....Molly Parro and Arthur D. Ripley
CAMERAMAN ..... John Arnold
AS A WHOLE.....Even Viola Dana and her own delightful personality can't keep up the interest
STORY.....Of the "much ado about nothing" variety; nearly six reels for about two reel material
DIRECTION.....Shows good judgment in trying to let the star put it over
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Up to standard
STAR.....Pleasing, of course, but it is too big an order
SUPPORT ..... Gareth Hughes has colorless part
EXTERIORS ..... None
INTERIORS ..... Suffice
DETAIL ..... Not important
CHARACTER OF STORY.....Two people with artistic temperaments see success in sight after much hardship
LENGTH OF PRODUCTION ..... 6,000 feet

Viola Dana has had fairly poor stories before which have not seemed half so bad because of her own delightful manner and individuality, but she had too big a job on her hands to put over "Life's Darn Funny" all by herself, because Gareth Hughes couldn't do very much with the colorless role of the boy whose father wanted him to be a tailor but who wanted to become a famous painter.

The story has been adapted from a Saturday Evening Post story which was published under the title of "Caretakers Within." There is only one really good situation in the whole picture, and it doesn't seem that director Fitzgerald has made the most of it. When the heroine is given the use of a studio and then charges so many things to the name of the kind lady who owns it, the creditors come in and strip the place of furnishings. "Life's Darn Funny" looks as though it had been made in "too darn big a hurry." It lacks finishing touches mostly.

And once again it brings up the question. Why does Metro insist upon six reels. Nearly every release is practically six thousand feet and particularly for the short story adaptations, very rarely is the material suited to over five reels. Again in "Life's Darn Funny" cutting is not only suggested but imperative, in order that it make some kind of impression. Viola Dana must certainly be a favorite, and her admirers will forgive a lot since they have her to look at, but you can't get away with it all the time.

Zoe Robert is a French girl violinist who wants to become famous. In the same boarding house in Greenwich Village is Clay Warwick, artist, who would become a great painter. Their mutual aspirations attract and they console each other. Zoe is to play at a concert and Clay, who inherits talent for dress-making, provides a gown at short notice. Zoe's playing is a failure but her gown "starts something." The ladies ask for the name of her dress-maker. Zoe hits upon a scheme, and when a friend kindly offers to let her use her studio while she is away, Zoe sets up an establishment where Clay gains many customers who fail to pay him.

The friend's charge accounts have been used by Clay and Zoe to such an extent that the creditors clear out the furnishings of the studio when the bills aren't paid. Coincidence brings the famous Prince Karamozov to the studio. He admires Clay's paintings and is inspired by Zoe's playing to such an extent that he promises an end to their worries and the future looks so rosy that they decide to marry.

Not Likely To Increase Viola Dana's Popularity

Box Office Analysis for the Exhibitor

Viola Dana's admirers are apt to dwindle if Metro doesn't give her better stories—another "Offshore Pirate" for instance. Occasionally a weak story will go over because of the star's personality and popularity, but "Life's Darn Funny" is altogether to meagre to give the star much chance to shine. True she works hard, injects considerable atmosphere because of her mannerisms and style of playing, and director Fitzgerald has obviously kept her in the foreground all the while.

In announcing it stick to the star's name and recall the Saturday Evening Post story, giving the original name, "Caretakers Within." You might also mention that Gareth Hughes appears in the picture. Metro will provide you with publicity matter and advertising aids.

Good Mystery Story Might Have Been Given Better Development

Jewel Carmen in
"NOBODY"

Roland West Prod.—Asso. First National Pic.

DIRECTOR ..... Roland West
AUTHOR ..... Roland West
SCENARIO BY.....Charles H. Smith and Roland West
CAMERAMAN ..... Harry Fishbeck
AS A WHOLE.....First rate mystery element in latter reels; development much too slow
STORY.....Told in flashbacks; doesn't create any suspense until very last reels
DIRECTION.....Fair; might have made a much better mystery picture by injecting atmosphere of mystery at start
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Usually good
CAMERA WORK ..... Satisfactory
STAR.....Not quite worthy of stellar prominence
SUPPORT....Kenneth Harland and William Davidson do more than "support" the star, also Florence Billings
EXTERIORS ..... Pretty
INTERIORS ..... Suffice
DETAIL.....Some rough edges on the continuity
CHARACTER OF STORY.....Man picked to serve on jury that is trying another man for a murder committed by the juryman's wife
LENGTH OF PRODUCTION ..... 6,396 feet

In the case of "Nobody" Roland West has not done justice to his own story in the production which he has given it. The story is first rate mystery material that maintains a certain amount of originality throughout and has some clever twists, but the manner in which it is developed tends to make it a slow-moving piece that fails to establish a degree of suspense at the outset, and doesn't really arouse the spectator's interest in the murder until practically the last reel or two.

The same method which was used in "The Woman God Changed"—beginning with the trial and then recounting the incidents leading up to it—is used in telling "Nobody," but director West has made too extensive use of the flash-back, by using one within the other, and even though he has managed to keep it adequately comprehensive, still at the end you are inclined to feel that the story has been handed to you piece-meal fashion, and you are to put it together for yourself. There are a few things that aren't satisfactorily explained, or perhaps you are left to use your own judgment. In the latter reels one or two illogical occurrences creep in which, of course, add to the mysterious atmosphere which the director is late in creating, though they rather make you lose confidence in the plot.

Jewel Carmen is given stellar prominence and her performance seems to indicate sincere effort on her part, but in comparison doesn't outshine the work of Florence Billings. Also the contributions of Kenneth Harland and William Davidson are good help to the picture and better than "supporting" calibre.

The newlywed Smiths decide to vacation at Palm Beach since Tom has become a $10,000 a year man. John Rossmore, millionaire, becomes interested in the couple, Mrs. Smith particularly. The young wife remains behind to enjoy one of Rossmore's yachting parties when her husband is called back to the city. Since Rossmore has promised to aid young Smith the couple wish to remain in his good graces. Five weeks later Mrs. Smith is brought home ill, suffering from aphasia. Later Rossmore is murdered. A butler is suspected and Smith picked as a juryman. He is the only one holding out for acquittal, and finally tells the story of Rossmore's attack upon his wife and her killing him, all of which he had learned from her in sub-conscious moments and after her recovery. The jury brings out a verdict of "Not Guilty."

Will Satisfy Everyone Who Likes This Type Of Picture

Box Office Analysis for the Exhibitor

As mystery stories go, Roland West's "Nobody" is first rate. It has originality and a certain amount of atmosphere to recommend it. The print used for the Strand showing is a bit too long and the early reels especially could stand cutting. The producer has never allowed the picture to become sensational, and even though it has to do with a murder mystery there is nothing objectionable in the entire picture. So you are safe in making promises from this angle.

If you want to use catchlines in connection with the title say: "Palm Beach called her a 'Nobody' until John Rossmore entertained her. But was it worth while? See the result of Mrs. Smith's entrance into society. Did she kill John Rossmore? See Roland West's mystery picture at the blank theater." In case the star's name may mean anything, use it, otherwise stick to advertising announcements and stunt exploitation to put it over.

Weak Story Material In Shirley Mason's Latest

Shirley Mason in
"EVER SINCE EVE"
Fox

DIRECTOR ..... Howard M. Mitchell
AUTHOR ..... Joseph Ernest Peat
SCENARIO BY ..... Dorothy Yost
CAMERAMAN ..... Glen MacWilliams
AS A WHOLE.....Pretty frail bit of entertainment though star's personality helps considerably
STORY.....Starts off with murder mystery which suddenly ceases and gives way to romance
DIRECTION.....Did probably the best he could with poor story material
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... All right
CAMERA WORK ..... Average
STAR.....She is pleasant to watch and works hard to put her picture over
SUPPORT.....Herbert Heyes all right as leading man; others suitable
EXTERIORS ..... Some cooling water scenes
INTERIORS ..... Adequate
DETAIL ..... Fair
CHARACTER OF STORY.....French orphan girl takes place of her cousin who was adopted by artist
LENGTH OF PRODUCTION.....About 5,000 feet

Just why the introduction of mystery into "Ever Since Eve" was thought necessary isn't conceivable, since it is never convincing and so completely forgotten throughout the picture. The opening shots show that a murder has been committed, and a lawyer is given the case. That's the end of it, except that at intervals during the romance, they break in with a shot of the lawyer following an Army officer and a "boy," who is obviously a girl. If the director thought he was gaining a suspense, he's mistaken.

The story in the first place isn't original nor very substantial and then the scenario has been poorly constructed. The idea of the adopted French orphan and her foster-parent falling in love with each other has been used before. Some padding is used that is supposed to be comical. A poetically inclined youth proposes in verse to the French girl. This might well be omitted. Inasmuch as the film used for a review showing was only a scratch print, probably some eliminations have yet to be made.

The bright spot of the feature is its star. Shirley Mason is as refreshing as ever and does try very hard to make the story interesting and succeeds inasmuch as her own part is concerned. And probably she can't expect a good story every time. Herbert Heyes is the bachelor artist who adopts and then marries her.

Carteret, bachelor artist, adopted a French orphan when she was quite a child. Now she was a grown young lady and coming to him in America. Celestine arrives and is very much in love with her "dear papa" until Lorita, a model who poses for the artist and has long tried to in his love, tells Celestine that she (Lorita) and Carteret are to be married. Carteret sets Celestine's fears at rest by discharging the model. Then it is his turn to become jealous when he discovers his ward having secret meetings with a boy and an Army officer. On one occasion he follows her to a hotel where he attempts to give the "boy" a beating, and discovers "he" is a "she." It is the girl he really adopted, married to the Army officer and Celestine is her cousin who took her place. Later Celestine and Carteret are married.

Where Star Is Well Liked It Will Probably Go

Box Office Analysis for the Exhibitor

"Ever Since Eve" is the poorest story Shirley Mason has had in some time, but even at that her personality and a picture that at least offers clean entertainment, despite its fairly weak quality, can be promised. The star is as charming as ever and she does her best to be entertaining. Some scenes taken aboard a motor boat and in and around the water have a cooling effect. Stills of Shirley in her bathing costume ought to attract them.

Capitalize on the star's name and use catchlines such as: "He prided himself upon being a bachelor, but see what happened when he adopted a French orphan girl. T'was thus 'Ever Since Eve.' Shirley Mason is at the blank theater. The Fox publicity department will provide exploitation and advertising material in the press sheet.

Pathé

is proud to present

Rudyard Kipling's Without Benefit of Clergy

Produced by Robert Brunton · · Directed by James Young

Supervised for Mr. Kipling by Randolph Lewis

A written masterpiece remains a screen masterpiece

"It is so seldom that one can say that a written masterpiece transferred to the screen still remains a masterpiece that it is almost an honor to say it. 'Without Benefit of Clergy' is the best example of a purely lyric film that has come out of an American studio . . . . This is Kipling and not a garbled version of him . . . . It has distinct pictorial quality. It is simply and naturally told . . . . Uniformly excellent."

—P. F. RENIERS in *N. Y. Evening Post.*

RUDYARD KIPLING'S
classic
"Without Benefit of Clergy"

They saw, and they said:

"Will grip the sympathy of any audience"

"James Young scores . . . . it is a masterpiece of visualization of a short story known the world over . . . . will grip the sympathy of any audience . . . . realism to the Nth degree."
—*Trade Review.*

"A fine achievement"

"A story that has been screened without being murdered.... a beautiful example of screen interpretation . . . . a fine and sincere achievement . . . . an almost ideal romance."
—AGNES SMITH in *Morning Telegraph.*

"A glamorous love epic"

"A bit of gossamer thrown to the screen . . . . A glamorous love epic of the East, with splendid settings and a fine atmosphere. Lives up to the quality of the original."
—*N. Y. Sun.*

"To be heartily congratulated"

"A worth while production, more faithful to its original than one dared hope. Exceptionally well staged . . . Should be heartily congratulated."
—*N. Y. Times.*

"Colorful and touching"

"Colorful and touching . . . . Kipling has been followed faithfully and simply . . . . It has distinct character of its own."
—ALISON SMITH in *N. Y. Globe.*

"Wonderfully staged"

"As well done as it could be, with lots of little human touches . . . . Wonderfully staged." —HARRIET UNDERHILL in *N. Y. Tribune.*

"Vivid and colorful"

"A most vivid and colorful character sketch of life in India. In every little detail Kipling transferred to the screen." —*Motion Picture News.*

And we say again—"had Kipling written only this; had Young directed only this; this picture would proclaim them masters."

PATHE
Distributors

Good Production Injured by Poor Story

"THE MYSTERY ROAD"

Famous Players-Lasky British Prod., Ltd.—Paramount

DIRECTOR ..... Paul Powell
AUTHOR ..... E. Phillips Oppenheim
SCENARIO BY ..... Margaret Turnbull
CAMERAMAN ..... Hal Young
AS A WHOLE.....Fair production with good acting given to sex story. Mild entertainment
STORY.....Adapted from the story of E. Phillips Oppenheim. Has good fiction material but little drama
DIRECTION.....Satisfactory though uneven. Allows minor details too much prominence
PHOTOGRAPHY ..... Fine
LIGHTINGS ..... Artistic
CAMERA WORK ..... Good
PLAYERS.....David Powell gives intelligent performance to difficult role. English players very good, but a little cold and unemotional for the climax scenes.
EXTERIORS ..... All right
INTERIORS ..... Some splendid sets
DETAIL.....Sufficent. Continuity poor and titles long
CHARACTER OF STORY.....Rich young man has several love affairs and nearly ends in suicide. Sinister intentions to young girl turned to love and marriage
LENGTH OF PRODUCTION ..... 4,965 feet

This is the second British-made production released by Paramount featuring David Powell as a screen star. Though "The Mystery Road" is on a much higher level than the former production, "Appearances," still it contains very little mystery and travels along a very uneven road. The two great defects in this production are a poor story and a scrambled continuity. The direction, splendid acting, attractive sets and good photography manage to hold the attention, though the story is hard to follow and the continuity choppy.

The story deals with the son of an English Earl who scatters his wild oats broadcast. The early scenes are laid in the south of England and in London, but the characters are soon moved to a sea-side resort in Southern France, to give their problems a more picturesque setting. While the story develops in a plausible manner the characters fail to win sympathy or pity. The problems that they present are so unusual that they cannot be recognized as universal. Neither do the actors represent characters that we can easily recognize and understand. Mr. Powell as Gerald Dombey is neither a Hamlet nor a Sentimental Tommy, though he tries his best to create a character that has the tragedy of the former and the whimsicality of the latter. This uncanny mixture is far from human.

In spite of the wavering romance that this story presents, a good deal of attention is absorbed by the splendid locations, sets and interesting lightings accomplished in the production. While the gambling scenes are not extra large they are nevertheless full of atmosphere. The little French cottage in an early reel is also well done, and it is in this minor scene that the only real characters of the play are created unfortunately never to appear again.

Gerald Dombey carries on a flirtation with three young women and is not open or honest to any of them. The girl to whom he was engaged was his father's ward. The girl who leads him to ruin through heavy losses at baccarat was an old flame from Southern England. And finally the girl that prevents his suicide, and leads him to the altar, was the very one that he once found on the highway after she had run away from her horrible father, and he had established in the best hotel with sinister intent. The problem attempted is that of a young man plunged deeply into romance who cannot make up his mind. He is distracted by a passion for gambling and high living, and at the same time harbors a reverence for conventionality and virtue.

Foreign Locations And Company Your Only Talking Point

Box Office Analysis for the Exhibitor

The action in this foreign production runs along in a slow and dull manner devoid of any sparkle or punch. The climax scenes are also a good deal too slow and dragged out to please the average audience. Your main talking point, if you decide to play this, should be the foreign settings and the British company.

David Powell is quite well known on the speaking stage, and his name and acting is certain to be recognized by some of your patrons. You can use his name and mention the fact that he played opposite Elsie Ferguson and also Mae Murray in "Idols of Clay."

The title is a bit misleading, and it might be a good idea to correct this misimpression by explaining that the mystery road is the road of uncertain romance.

CURRENT RELEASES

Release Date			Footage	Reviewed
		AMERICAN FILM CO.		
		(Distributed through Pathe Exchanges)		
		A Light Woman	7,000	9-26-20
		The Gamesters (Margarita Fisher)	6,000	———
		The Blue Moon (Elinor Field-Pell Trenton)	6,000	———
		Their Mutual Child (Margarita Fisher-Nigel Barry)	6,000	———
		Sunset [illegible] (Chas. Clary & Irene Ritch)	5,000	4-24-21
		Payment Guaranteed (Margarita Fisher)	5,000	———
		ASSOCIATED EXHIBITORS, INC.		
		(Distributed through Pathe)		
		The Riddle Woman (Geraldine Farrar)	6,000	———
		The Devil (George Arliss)	6,000	1-23-21
		What Women Will Do (Anna L. Nilsson)	6,000	2-13-21
		The Rider of the King Log	7,000	4-22-21
		The Road to London (Bryant Washburn)	4,713	6-12-21
		ASSOCIATED PRODUCERS		
Feb.	6	Made in the Kitchen (Sennett)	2,000	———
	13	A Small Town Idol (Mack Sennett)	5,000	2-20-21
	27	A Perfect Crime (Allan Dwan)	5,000	2-27-21
May	1	I Am Guilty (J. Parker Read, Jr.)	6,500	4-24-21
	15	Home Talent (Mack Sennett)	6,000	6-19-21
	29	Mother O'Mine (Thos H. Ince)	6,044	6-5-21
June	12	The Broken Doll (Allan Dwan)	5,000	6-19-21
	19	The Foolish Matrons (Maurice Tourneur)	6,544	7-3-21
	26	The Ten Dollar Raise (J. L. Frothingham)	5,726	5-15-21
July	17	Greater Than Love (J. Parker Read, Jr.)	6,000	7-24-21
	24	Devotion (Associated	5,669	7-3-21
Aug.	7	Cup of Life (Incc)		———
		EQUITY PICTURES CORP.		
		For the Soul of Rafael (Clara Kimball Young)	6,000	5-30-20
		Keep to the Right (Edith Taliaferro)	6,000	———
		Whispering Devils (Conway Tearle)	6,000	———
		Mid-Channel (Clara Kimball Young)	6,000	9-19-20
		Hush (Clara KiKmball Young)	6,000	5-1-21
		Charge It (Clara Kimball Young)	6,900	5-29-21
		Straight From Paris (Clara Kimball Young)	6,000	———
		Heedless Moths (Audrey Munson)	5,000	6-19-21
		Black Panther's Cub (Florence Reed)	5,800	2-20-21
		FAMOUS PLAYERS-LASKY CORP.		
June	5	The Traveling Salesman (Roscoe Arbuckle)	4,514	5-1-21
	5	The Wild Goose (Cosmopolitan)	6,497	5-15-21
	12	White and Unmarried (Thomas Meighan)	4,458	6-12-21
	12	Appearances (Donald Crisp Prod.)	5,336	7-3-21
	19	One a Minute (Douglas MacLean)	4,510	6-26-21
	19	The Bronze Bell (Thos. Ince Spec.)	5,507	7-10-21
	26	Sham (Ethel Clayton)	4,888	5-29-21
	26	The Wise Fool (Geo. Melford Prod.)	6,768	6-5-21
July	3	The Woman God Changed (Cosmopol. Prod.)	6,306	6-5-21
	10	Too Much Speed (Wallace Reid)	4,629	6-19-21
	10	Mystery Road (Paul Powell Spec.)		———
	17	Life (All-Star Cast)	6,500	11-14-20
	24	The Great Moment (Gloria Swanson)		———
	24	Behind Masks (Dorothy Dalton)	4,117	7-10-21
	31	Lost Romance (Wm. DeMille Prod.)	6,443	5-15-21
Aug.	7	The Princess of York (Donald Crisp Prod.)		———
	14	The Whistle (Wm. S. Hart)	5,359	7- 3-21
	14	Passing Thru (Douglas MacLean)		———
	21	Conquest of Canaan (Thomas Meighan)	6,900	7-17-21
	21	Wealth (Ethel Clayton)	5,141	7-10-21
	28	Crazy to Marry (Roscoe Arbuckle)		———
Specials		**FOX FILM CORP.**		
		The Face at Your Window (Special Cast)	7,000	11-14-20
		Blind Wives (Special Cast)	7,000	1-9-21
		Over the Hill to the Poorhouse	7,000	9-26-20
		A Connecticut Yankee in King Arthur's Court	7,000	2- 6-21
		Skirts	7,000	———
		The Queen of Sheba		4-17-21
William Farnum Series				
		His Greatest Sacrifice	6,000	5-1-21
Pearl White Series				
		The Mountain Woman	6,000	2- 6-21
		Know Your Men	6,000	———
		Beyond Price	5,000	5- 8-21
Tom Mix Series				
		Hands Off	5,000	4- 3-21
		A Ridin' Romeo	5,000	6-5-21
		The Big Town Round-Up	5,000	7-10-21
Louise Lovely				
		The Little Grey Mouse	6,000	10-31-20
		Partners of Fate	5,000	2-20-21
		While the Devil Laughs	5,000	———
William Russell Series				
		Colora[illegible] Pluck	5,000	5- 8-21
		Children of the Night	5,000	6-19-21
		Singing [illegible]	5,000	7-24-21
Shirley Mason Series				
		The Lamplighter	5,500	4-10-21
		The Mother Heart	5,000	6-12-21
		Lovetime	5,000	7-10-21
Edna Murphy and Johnnie Walker				
		Live Wires	5,000	7-3-21
20th Century Brand				
		The One-Man Trail (Buck Jones)	5,000	3-27-21
		The Tom Boy (Eileen Percy)	5,000	———
		Big Town Ideas (Eileen Percy)	5,000	5-15-21
		Get Your Man (Buck Jones)	5,000	5-19-21
		Straight from the Shoulder (Buck Jones)		7-3-21
		Maid of the West (Eileen Percy)	5,000	7-17-21
		FIRST NATIONAL		
		Scrambled Wives (Marguerite Clark)	6,460	5-29-21
		The Kid (Charles Chaplin—Big Five)	5,300	1-16-21
		Trust Your Wife (Katherine MacDonald)	5,525	———
		Love's Penalty (Hope Hampton)	4,675	6-12-21
		The Passion Flower (Norma Talmadge)	6,755	4-10-21
		The Oath (R. A. Walsh Spec.—Big Five)	7,806	4-17-21
		Jim the Penman (Lionel Barrymore)	6,100	3-27-21
		The Girl in the Taxi (Mr. and Mrs. Carter DeHaven)		———
		Sowing the Wind (Anita Stewart—Big Five)	6,000	1-16-21
		Lessons in Love (Constance Talmadge)	5,923	6-12-20
		Bob Hampton of Placer (Marshall Neilan Prod.)	7,268	5- 8-21
		Gypsy Blood (Pola Negri)	5,921	5-15-21
		Playthings of Destiny (Anita Stewart)	6,200	———
		Courage (Sidney Franklin Prod.)	6,244	6-19-21
		The Sky Pilot (Cathrine Curtis Prod.)	6,305	4-24-21
		Scrap Iron (Charles Ray)	6,747	6-5-21
		Peck's Bad Boy (Jackie Coogan)	5,000	5-1-21
		Golden Snare (James Oliver Curwood)	5,900	7-17-21
		Stranger Than Fiction (Katherine MacDonald)		———
		Wedding Bells (Constance Talmadge)		———
		Salvation Nell (Whitman Bennett Prod.)	5,485	7- 3-21
		Nobody (Roland West Prod. with Jewel Carmen)		———
		The Child Thou Gavest Me (John M. Stahl Prod.)		———
		The Sign on the Door (Norma Talmadge)	6,000	7-24-21
		A Midnight Bell (Charles Ray)		———
		FEDERATED FILM EXCHANGES OF AMERICA, INC.		
		Nobody's Girl (Billie Rhodes)	5,000	———
		Bonnie May (Bessie Love)	5,000	———
		The Midlanders (Bessie Love)	5,000	———
		Don't Leave Your Husband (Wm. Desmond)	6,200	4-24-21
		Penny of Top Hill Trail (Bessie Love)	6,500	5-1-21
		Hearts and Masks	5,000	———
		Good-Bad Wife	5,000	10-24-20
		The Servant in the House	5,000	8-22-20
		GAUMONT COMPANY		
		Fall of a Saint	6,000	———
		Out of the Darkness	6,000	———
		Infatuation of Youth	6,000	———
		The Edge of Youth	6,000	———
		Branded	6,000	———
		The Thinker	6,000	———
		In the Clutches of the Hindoo (Serial)		———
		GOLDWYN PICTURES		
		What Happened to Rosa (Mabel Normand)	4,200	4-17-21
		Roads of Destiny (Pauline Frederick)	4,955	4- 3-21
		The Highest Bidder (Madge Kennedy)	4,960	———
		Prisoners of Love (Betty Compson)	5,884	1-23-20
		The Concert	5,379	2-27-21
		Guile of Women (Will Rogers)	4,496	3- 6-21
		Bunty Pulls the Strings	6,255	1-9-21
		Hold Your Horses (Tom Moore)	4,610	2- 6-21
		A Voice in the Dark (Frank Lloyd Prod.)	4,255	6-12-21
		Don't Neglect Your Wife (Gertrude Atherton Prod.)	5,649	———
		A Tale of Two Worlds (Gouveneur Morris Prod.)	5,649	3-20-21
		The Cabinet of Dr. Caligari	5,000	4-10-21
		Snowblind (All-Star)	5,000	5-29-21
		An Unwilling Hero (Will Rogers)	5,000	7-17-21
		Made in Heaven (Tom Moore)	5,000	5-1-21
		Wet Gold (Williamson Prod.)	6,000	———
		Head Over Heels (Mabel Normand)	5,000	———
		Boys Will Be Boys (Will Rogers)	4,028	5-22-21
		The Old Nest (Reginald Barker Prod.)	8,021	7-3-21
		D. W. GRIFFITH, INC.		
		Way Down East	12,000	9-12-20
		W. W. HODKINSON CORP.		
		Distributing through Pathe)		
J. L. Frothingham Prod.				
		The Breaking Point (Bessie Barriscale)	5,788	2- 6-21
		The Other Woman	5,800	4- 3-21
Renco Film Co.				
		Lavender and Old Lace	5,770	5-1-21
Benj. B. Hampton and Eltinge F. Warner Prod.				
		The Spenders	5,693	1-9-21
		The Man of the Forest	5,880	5-22-21
National Film Corp.				
		The Kentucky Colonel (Joseph Dowling)	6,000	9-19-20
Irvin V. Willat Prod.				
		Partners of the Tide	6,150	3-20-21
		The Face of the World	5,700	7-24-21
Dial Film Co.				
		The Tiger's Coat (Myrtle Stedman)		———
Hugo Ballin Prod.				
		East Lynne (Mabel Ballin-Edward Earle)	6,634	3-13-21
		The Journey's End	7,000	6-19-21
Rockett Film Corp.				
		Keeping Up With Lizzie (Enid Bennett)	5,224	5-15-21
		METRO PICTURES CORP.		
May	9	Comcidence	6,000	5- 8-21
	23	The Last Card (May Allison)	6,000	5-22-21
June	6	Home Stuff (Viola Dana)	6,000	6-19-21
	20	Fine Feathers (All-Star)	6,000	6-19-21
July	4	The Man Who (Bert Lytell)	6,000	7-17-21
	18	Over the Wire (Alice Lake)	6,000	7-3-21
Aug.	1	Life's Darn Funny (Viola Dana)	6,000	———
		The Conquering Power (Rex Ingram Prod.)	7,025	7-10-21
S. L. Productions				
Feb.	28	Without Limit (All-Star)	6,000	2-20-21
Nazimova Productions				
		Madame Peacock	5,000	10-10-20
Dec.	6	Billions	6,000	12-5-20
C. E. Shurtleff Prod.				
Nov.	22	The Star Rover (All-Star)	6,000	11-14-20
		The Little Fool	4,800	3-13-21
Roland West Prod.				
		The Silver Lining (Jewel Carmen)	6,000	2-20-21
		PATHE EXCHANGE, INC.		
May	15	The Lure of Egypt	6,000	———
June	5	The Heart Line	6,000	5-29-21
		The Butterfly Girl (Marjorie Daw)	5,000	5-29-21
		Without Benefit of Clergy	5,300	6-26-21
		Women Who Wait	5,421	———
July	31	The Money Maniac (Perret Prod.)	5,000	7-24-21

A Picture Showing That The Eternal Triangle Is Not New

"DON'T NEGLECT YOUR WIFE"
Goldwyn

DIRECTOR ..... Wallace Worsley
AUTHOR ..... Gertrude Atherton
SCENARIO BY .....Louis Sherwin
CAMERAMAN ..... Don Short
AS A WHOLE.....Satisfactory production, but has little that is original to recommend it
STORY.....Given an 1860 atmosphere, though it is the old eternal triangle told over again
DIRECTION.....Adequate; has provided a careful production except that underworld doings are laid on too thick
PHOTOGRAPHY ..... Good
LIGHTINGS.....Backgrounds sometimes too dark
CAMERA WORK .....Up to standard
PLAYERS.....Mabel Julienne Scott and Lewis S. Stone give splendid performances; cast generally well suited
EXTERIORS ..... All right
INTERIORS ..... Requisite
DETAIL ..... Appears correct
CHARACTER OF STORY.....Fully implied by the title. Doctor's wife seeks another's companionship when her husband neglects her
LENGTH OF PRODUCTION.....5,574 feet

Except that Gertrude Atherton makes it known that eternal triangles date as far back as 1860, or thereabouts, there is nothing original in her "Don't Neglect Your Wife." It is simply the same old story—a doctor neglects his wife and she seeks the companionship of another. The only thing that is different is the atmosphere and a few incidents typical of society at that time. A divorce ostracizes the parties from society, for instance.

Director Worsley has injected a proper atmosphere and every detail that goes toward making the story properly Southern has been given good attention. The costumes are quaintly attractive and the settings are well done. The hauteur of the South is given good prominence. There is just one feature in which Director Worsley has laid realism on a trifle too thick. One sequence of the story calls for a reproduction of the famous "Five Points," once a notorious section of New York's lower East Side. In the first place the sets are too overcrowded and degradation is too prominent to be entertaining.

Dr. Howard Talbot greatly surprises his Southern neighbors by bringing home a Northern bride, whom his friends welcome after they realize how charming she is. It isn't long before Howard spends so much time at the club that Madeline, his wife, seeks comfort in reading. Mutual interest in things literary brings about a friendship between Madeline and Langdon Masters.

Langdon is seen so frequently in Mrs. Talbot's company that tongues begin to wag, and accordingly Mrs. Hunt McLane, society leader, feels it her duty to warn the Doctor. In the meantime Madeline and Langdon have become aware of a love for each and decided not to be seen together alone in the future. The Doctor returns home to find the two in a parting embrace. He forces Langdon to leave town. Later, Talbot divorces her and she is free to marry her lover.

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Good Atmosphere And Acting For You To Talk About

Box Office Analysis for the Exhibitor

"DON'T NEGLECT YOUR WIFE"

Goldwyn

You won't have to do much explaining with a title like this. It's self-explanatory. If you want to tell them something about the story other than that it has to do with a husband who neglects his wife, you might use catchlines such as: "A Southern gentleman took a Northern bride. But see what gossiping society did to their romance." Or, "Wives, take your husbands to see 'Don't Neglect Your Wife' at the blank theater; they will not be so neglectful and inconsiderate after seeing it."

Make use of the name of Gertrude Atherton and tell them it is her first story written directly for the screen. Say it is a story of the romantic days of the early seventies in California and in New York's Five Points. The names of Lewis S. Stone and Mabel Julienne Scott, also Charles Clary, are well known.

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Sessue Hayakawa

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Release Date		Footage	Reviewed
PIONEER FILM CORP.			
	Indiscretion (Florence Reed)	6,000	———
	Oh! May Be Careful (Madge Kennedy)	6,000	———
	The Crimson Cross (Vandyke Brooks)	6,000	———
	The Forgotten Woman (Pauline Stark)	6,000	———
	A Millionaire for a Day (Arthur Guy Empey)	6,000	———
	Beyond the Crossroads (Ora Carew)	6,000	———
	In Society (Edith Roberts)	6,000	———
	Wise Husbands (Gail Kane, J. Herbert Frank and Gladden James)	6,000	———
	Idle Hands (Gail Kane and J. Herbert Frank)	6,000	———
	The Leech (Claire Whitney)	6,000	———
	His Brother's Keeper (Martha Mansfield, Rogers Lytton and James)	6,000	———
	Stolen Moments (Margaret Namare)	6,000	———
	The Barbarian (Monroe Salisbury)	6,000	———
	A Man There was (Victor Seastrom)	6,000	2-29-20
	Mystery Mind (15 Episode Serial)		
ROBERTSON-COLE PROD.			
	Seven Years' Bad Luck (Max Linder)	5,070	5-1-21
	One Man in a Million (George Beban)	6,000	1-16-21
	Mistress of Shenstone (Pauline Frederick)	5,900	3-26-21
	See My Lawyer (Christie Comedy Drama)	6,035	6-5-21
	What's a Wife Worth (Wm. Christy Cabanne	5,600	4-17-21
	Good Women (Gasnier)	5,713	7-24-21
	Nobody's Kid (Mae Marsh)	4,975	7-17-21
	If Women Only Knew	5,550	5-29-21
	Beach of Dreams	5,005	6-26-21
	Black Roses (Sessue Hayakawa)	5,600	4-17-21
	Cold Steel (All-Star)	5,800	6-5-21
	Salvage (Pauline Frederick)	5,980	5-22-21
	Live and Let Live (Cabanne Prod)	5,900	5-29-21
	The Greater Profit (Edith Storey)	4,220	6-26-21
	When Lights Are Low (Sessue Hayakawa)	6,000	7-3-21
Special Features	**REALART PICTURES CORP.**		
	The Deep Purple (Walsh)	7,000	5-16-20
	The Law of the Yukon (Miller)	6,000	9-19-20
	The Soul of Youth (Taylor)	6,000	8-22-20
	The Furnace (Wm. D. Taylor Prod.)	6,882	11-28-20
Star Productions			
	The Magic Cup (Constance Binney)	4,587	5-1-21
	The House That Jazz Built (Wanda Hawley)	5,000	5-15-21
	Sheltered Daughters (Justine Johnstone)	4,895	5-22-21
	Two Weeks With Pay (Bebe Daniels)	4,136	6-5-21
	A Private Scandal (May McAvoy)	4,363	6-19-21
	A Kiss in Time (Wanda Hawley)	4,351	6-19-21
	The Land of Hope (Alice Brady)		———
	Such a Little Queen (Constance Binney)	4,942	7-10-21
	Moonlight and Honeysuckle (Mary M. Minter)	4,294	7-24-21
	A Heart to Let (Justine Johnstone)	5,249	7-24-21
	Don't Call Me Little Girl (Mary Miles Minter)	5,214	6-26-21
	Little Italy (Alice Brady)	4,875	7-24-21
	A March Hare (Bebe Daniels)	4,431	7-24-21
LEWIS J. SELZNICK ENT.			
Selznick Pictures (Distributed by Select Exchanges)			
Elaine Hammerstein Star Series			
	Poor Dear Margaret Kirby	5,500	4-10-21
	Miracle of Manhattan	5,000	5- 8-21
	The Girl From Nowhere	5,000	7-17-21
Eugene O'Brien Star Series			
	Gilded Lies	5,000	5- 8-21
	The Last Door	5,000	6-26-21
	Is Life Worth Living?	5,000	7-24-21
Owen Moore Star Series			
	The Chicken in the Case	5,261	2- 6-21
	A Divorce of Convenience	5,000	———
Conway Tearle Star Series			
	Society Snobs	4,224	3-20-21
	Bucking the Tiger	5,000	5-1-21
	The Fighter	6,000	———
Martha Mansfield Star Series			
	The Fourth Sin	5,000	———
Special Productions			
	The Greatest Love (Vera Gordon)	5,520	1-30-21
	You Can't Kill Love (All Star)	5,500	———
	The Highest Law (Ralph Ince)	5,500	———
	The Road of Ambition (Conway Tearle)	5,500	2-20-21
	The Sin That Was His (Wm. Faversham)	5,600	12-12-20
	Red Foam (Ralph Ince Special)	5,500	———
Select Pictures			
	Mothers of Men (Claire Whitney)	5,000	3- 7-20
	Mountain Madness	6,000	———
	The Great Shadow (Tyrone Power)	6,000	———
	Seeds of Vengeance (Bernard Durning)	5,000	11-14-20
	Man's Plaything (Grace Davison)	5,000	———
	The Servant Question (William Collier)	5,000	6-27-20
	Just Outside the Door (Edith Hallor)	5,000	———
	Who Am I?	6,000	7-10-21
STOLL FILM CORP.			
(Distributing through Pathe)			
	Squandered Lives		12-19-20
	The Hundredth Chance		1-2-21
	Mr. Wu	4,650	12-26-20
	The Lure of Crooning Water	7,800	1-16-21
	The Tavern Knight	5,800	1-30-21
	The Flame	6,000	2- 6-21
	The Branded Soul	5,100	2-13-21
	God's Good Man	5,000	———
	The Tidal Wave	5,000	2-27-21
	Bars of Iron	5,100	3- 6-21
	Testimony	5,400	2-13-21
	The Garden of Resurrection	5,500	3-20-21
UNITED ARTISTS			
Dec. 5	The Mark of Zorro (Douglas Fairbanks)	7,500	12-5-20
Jan. 9	The Love Light (Mary Pickford)	8,000	1-16-21
	The Nut (Douglas Fairbanks)	5,800	3-13-21
	Dream Street (D. W. Griffith Prod.)	10,100	4-17-21
	Through the Back Door (Mary Pickford)	7,000	5-22-21
	Carnival (Harley Knoles Prod.)	7,300	7-3-21
UNIVERSAL FILM MFG. CO.			
Jewel Features			
	Once to Every Woman (Dorothy Phillips)	6,000	8-29-20

Release Date		Footage	Reviewed
Universal Features			
	Outside the Law (Priscilla Dean)	7,754	1-9-21
	Reputation (Priscilla Dean)	7,158	5- 8-21
	Desperate Youth (Gladys Walton)	5,000	5-1-21
	The Wallop (Harry Carey)	4,539	5- 8-21
	Wolves of the North (Eva Novak)	5,000	5-15-21
	Cheated Love (Carmel Myers)	5,000	5-29-21
	The Man Tamer (Gladys Walton)	5,000	6-5-21
	The Beautiful Gambler (Grace Darmond)	4,516	6-26-21
	The Fighting Lover (Frank Mayo)	5,000	6-12-21
	The Kiss (Carmel Myers)	5,000	7-3-21
	Thunder Island (Edith Roberts)	5,000	6-19-21
	Desperate Trails (Harry Carey)	4,577	6-26-21
	Short Skirts (Gladys Walton)	4,330	7-10-21
	Man Trackers	5,000	7-17-21
	Luring Lips (Edith Roberts)	4,263	7-24-21
Alice Joyce	**VITAGRAPH**		
	The Vice of Fools	5,000	11-14-20
	Cousin Kate	5,000	———
	Her Lord and Master	5,000	———
	The Scarab Ring (Alice Joyce)	5,000	5-29-21
Earle Williams			
	Diamonds Adrift	5,000	———
	It Can't Be Done		———
	The Silver Car	6,000	6-5-21
Corinne Griffith			
	The Broadway Bubble	5,000	11-21-20
	It Isn't Being Done This Season	5,000	———
	What's Your Reputation Worth?	5,000	———
Harry T. Morey			
	The Sea Rider	5,000	5-30-20
	The Gauntlet	5,000	7-25-20
Super Features			
	Dead Men Tell No Tales (Tom Terriss)	7,000	12-19-20
	Black Beauty (Jean Paige)	6,800	1-9-21
	The Heart of Maryland	6,000	5-22-21
Alice Calhoun Prod.			
	Princess Jones	5,000	———
	Closed Doors	5,000	5-22-21
Antonio Moreno Prod.			
	Three Sevens	5,000	2- 6-21
	INDEPENDENT—STATE RIGHTS		
	The Devil's Confession (Circle Film Attrac)	5,000	3-13-21
	You Find It Everywhere (David P. Howells)	5,000	3-20-21
	Things Men Do (M. B. Schlesinger)	5,000	———
	Every Woman's Problem (Plymouth Pict)	5,000	3-27-21
	The Wakefield Case (World Film)	6,000	4-10-21
	Forbidden Love (Wistaria)	6,000	4-10-21
	Diane of Star Hollow (Producers Security)		4-10-21
	The Nightingale of Paris (C. B. C. Film Sales)	5,000	———
	Heidi (C. B. C. Prizma Feature)	2,000	———
	Lure of the Orient (Aywon)	6,000	———
	Mother Eternal (Abramson)	7,500	4-24-21
	The Galloping Devil (Canyon)	5,500	5-29-21
	The Contrast (Labor F. Service)	6,000	6-5-21
	Be My Wife (Max Linder)	5,000	6-12-21
	Western Hearts (Asso. Photoplays)	4,711	6-12-21
	God's Gold (Pinnacle Prod.)	5,000	6-19-21
	The Golem (Hugo Riesenfeld)	5,000	6-26-21
	The Twice Born Woman (Sonora)	6,000	7-3-21
	Tradition (Sonora)	6,000	7-10-21

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies: Now or Never, Among Those Present, I Do.

ASSOCIATED PRODUCERS, INC.

Mack Sennett Comedies (2 reels): Made in the Kitchen, She Sighed by the Seaside, Call a Cop.

Ben Turpin Comedies (2 reels): Love's Outcast.

EDUCATIONAL FILM CORP. OF AMERICA

Mermaid Comedies (2 reels): The Simp, April Fool, High and Dry, Moonshine, Holy Smoke, Bang, The Greenhorn, Grief, Sunless Sundays.

Chester Comedies: (2 reels): You'll Be S'prised, Beat It, Ladies' Pets, Just In Time, Ready to Serve, Snooky's Wild Oats, Snooky's Blue Sunday, Snooky's Fresh Heir.

Torchy Comedies (2 reels): Torchy's Millions, Torchy Turns Cupid, Torchy's Double Triumph, Torchy Mixes In, Torchy's Night Hood, Torchy's Big Lead, Crowing Torchy, Torchy's Promotion.

Christie Comedies (2 reels): A Homespun Hero, Shuffle the Queens, Going Thru the Rye, Mr. Fatima, Wedding Blues, Back from the Front, Dining Room, Kitchen and Sink, Movie Mad, Nobody's Wife, Hey Rube, Man Versus Woman, Scrappily Married, The Reckless Sex, Red Hot Love, Short and Snappy, Sneakers, Let Me Explain, Southern Exposure.

Vanity Comedies (1 reel): Take Your Time, Three Jokers, Rocking the Boat, Spooners, Ninety Days or Life, It's Your Move, Spiking the Spooks.

Gayety Comedies (1 reel): Dummy Love, Zero Love, Money Talks, Sweet Revenge, A Handy Husband, Hero-Pro Tom, Standing Pat, Assault and Flattery.

Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.

Bruce Scenics Beautiful (1 reel): Wanderlust, Solitude, The Castaway, By Schooner to Skagway, Tropical Nights, The Banana Special, The Explorers, The Isle of Desire, The Business of Camping, Voices of the Sea, The Will o' the Wisp, Water Trails, The Man Who Always Sat Down, The Merry Little Put Put.

Chester Outings (1 reel): Frozen Thunder, Iguazu the Exquisite, Getting a Polish, Swat the Landlord, There Is No Santa Claus, Rookeries and Squawkeries, Crowning King Blizzard, Frivolous Fijis, Lost a Yodel, Pahs and Papas, Paths of Glory, Something to Worry About, Putting Nature Next, The Worst Was True, Hitting the High Spots, The Red Trail's End, One Peek Was Plenty, Hitting the Hot Spots, Jogging Across Sawtooth.

Chester Screenics (1 reel): Sea Planets—Apartments for Rent, Fine Feathers—They Forgot the Town, Out of the Past, Then Company Came—Art Is Everything, No Hope for the Drys—Silver Silences, Sultans of the Sea—Getting a Toe Hold, From Deer to Dam, Buzz-z-z, Philippine Futurity—An Angle in Idaho, New Wine in Old Bottles, Old Moose Trails.

Release Date — Footage Reviewed

Hudson's Bay Travel Series (1 reel): A Tale of the Fur North, Hides—And Go Seek, It's a Great Life—If, An Eskimotion Picture.

Wild Wandering (1 reel): In Dutch, South Sea Magic.

Miscellaneous (1 reel): Wilderness Friends, Golf—Slow Motion, Dixie, Kinograms (Two-a-Week).

FAMOUS PLAYERS-LASKY

Paramount-Arbuckle Comedy (2 reels): Rough House, His Wedding Night, Fatty at Coney Island, A Country Hero, The Bell Boy, The Butcher Boy, Moonshine, The Cook, The Sheriff.

Paramount-Burton Holmes Travel Pictures (1 reel): Catching Up in Canton, Beautiful Bermuda, Old Malacca, Under Cuban Skies, All Aboard for Brindisi, Palma De Majorca, A Little Atlantic, Modern Aspects of Japan, Along the Riviera, Alexandria, Biskea the Beautiful, Present-Day Prague, A Polynesian Odyssey, The Galata Bridge, Monte Carlo, Bazaars of Cairo, Country Life in Bohemia, The City of Algiers, In New Madrid, Liberated Jerusalem, Marseilles, Spanish Children, In the Rice Fields of Japan, The Road to the Pyramids, Calling on the Sphinx, In Barcelona.

Paramount-Burlingame Adventure Scenics (1 reel): Down the Strand in London, Winter Sports in St. Moritz, Kilawea Volcano in Eruption, The Jungfrau Railroad, Wildest Wales.

Paramount-De Haven Comedies (2 reels): Kids is Kids, Spirits.

Paramount-Mack Sennett Comedies (2 reels): Don't Weaken, It's a Boy, His Youthful Fancy, My Goodness! Movie Fans, Fickle Fancy, A Fireside Brewer, Dabbling in Art, Bungalow Troubles, On a Summer's Day, The Unhappy Finish, Officer Cupid, Astray from the Steerage.

Paramount Magazine (1 reel): Pictionary and Cartoons (weekly).

Paramount-Post Nature Pictures (1 reel): From a Piscatorial Angle, The Cloud, A Setting of Ages, Indian Summer, Victory Mountain.

Paramount-Vandenbergh Series (2 reels): Wild Men of Africa, Jungle Dancers, The Lion Killers, Slaying the Hippopotamus, The Land of the Pygmies.

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels): A Dog's Life, A Day's Pleasure, Shoulder Arms, Sunnyside.

Toonerville Trolley (2 reels): The Skipper's Narrow Escape, The Skipper's Treasure Garden, Meeting All Trains.

Henry Lehrman Comedies (2 reels): The Punch of the Irish, Twilight Baby, The Kick in High Life, Wet and Warmer.

FEDERATED FILM

Monte Banks Comedies (2 reels): A Bedroom Scandal, A Rare Bird, His Naughty Night, Nearly Married.

Ford Educational Weekly (1 reel): A Fairyland, The Message, Democracy in Education.

FOX FILM CORPORATION

Sunshine Comedies (2 reels): His Meal Ticket, Three Good Pals, The Janitors, The Big Secret, Verse and Worse, The Simp, His Fiery Beat, Roaring Lions on Parade, His Unlucky Job, The Baby, The Slicker, Pals and Petticoats, Pretty Ladu, His Noisy Still, Hold Me Tight, An Elephant's Nightmare, Chase Me, Farmyard Follies.

Clyde Cook Comedies (2 reels): The Jockey, Kiss Me Quick, The Huntsman, All Wrong, Don't Tickle.

Mutt and Jeff Animated Cartoons (1 reel): Mlle. Fifi, Gathering Cocoanuts, It's a Bear, The Far North, A Hard Shell Game, The Vacuum Cleaner, The Naturalists, A Rare Bird, Flivvering, A Crazy Idea, Factory to Consumer, The Ventriloquist, Doctor Killjoy, Gum Shoe Work, The Lion Hunters, The Glue Factory, Cold Tea, The Hypnotist, The Pappoose, On the Hip, The North Woods, Sherlock Hawkeshaw & Co.

Fox News (Twice a Week).

Serials: Bride 13 (15 episodes), Fantomas (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels): Fingers and Pockets, Love and Rollers, Hearts and Hammers, At It Again, Professional Ethics, When Martin Gits Here, Ged Ap, Napoleon, You'd Better Get It, Indigo Sunday, Why Worry, Nothing to Think About, Take It Easy.

Edgar Comedies (2 reels): Edgar Camps Out, Edgar the Explorer, Edgar's Country Cousin, Edgar's Feast Day, Get-Rich-Quick Edgar, Edgar's Little Saw.

Goldwyn-Bray Comics (1 reel): Lampoons: Happy Hooligan in Apollo, Happy Hooligan in Cupid's Advice, Happy Hooligan in Happy Hooldini, Judge Rummy in The Prize Dance, Judge Rummy in Snappy Judgment, Happy Hooligan in The Blacksmith, Happy Hooligan in A Romance of '76, Judge Rummy in Why Change Your Husband, Happy Hooligan in Dr. Jekyll and Mr. Zip, Judge Rummy in Bear Facts, Happy Hooligan in Roll Your Own, Judge Rummy in Yes, Dear, Happy Hooligan in Oil, Judge Rummy in Too Much Pep.

Goldwyn-Bray Pictographs (1 reel): Tree-top Concert Singers, The Island of the Mist, Through the Earth, What Is Your Body Worth? A Paradise for Birds, Venice of the Orient, Action of the Human Heart, The Riveter, The Human Voice, Seein' Things on the Orinoco, Gypsy Scientists, Unshod Soldiers of the King, No Reg'lar Bird, Chemical Inspiration, Safe Combination, The City That Never Sleeps.

INDEPENDENT FILMS ASSN.

Max Roberts Comedies: Why Change Your Mother-in-Law? Shimmy Isle, Absence Without Leave.

METRO PICTURES CORP.

Buster Keaton Comedies (2 reels): Convict 13, One Week, The Scare Crow, Neighbors, The Haunted House, Hard Luck, The High Sign, The Goat.

PATHE EXCHANGE, INC.

Pathe News—Wednesdays and Saturdays.

Topics of the Day—Weekly.

Week of June 19: The Toll of the Desert (Avenging Arrow No. 15), 2 reels; Dropped from the Clouds (Sky Ranger No. 8), 2 reels; House of Alarms (The Yellow Arm No. 1), 3 reels; The Goose

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That Laid the Golden Egg (Cartoon), 2-3 reels; Own Your Home (Pollard), 1 reel.

Week of June 26: The House on the Roof (Sky Ranger), 2 reels; The Vengeance of the East (Yellow Arm No. 2), 2 reels; The High Rollers (Pollard), 1 reel; The Fox (Adventures of Bob & Bill), 1 reel; Mice in Council (Cartoon), 2-3 reels.

Week of July 3: Trapped (The Sky Ranger No. 10), 2 reels; The Strange Disappearance (Yellow Arm No. 3), 2 reels; You're Next (Pollard), 1 reel; The Rooster and the Eagle (Cartoon), 2-3 reels.

Week of July 10: The Seething Pool (Sky Rangers No. 11), 2 reels; At Bay (Yellow Arm No. 4), 2 reels; The Bike Bug, 1 reel.

Week of July 17: The Whirling Menace (Sky Ranger No. 12), 2 reels; Danger Ahead (Yellow Arm No. 5), 2 reels; At the Ringside (Snub Pollard), 1 reel; Bliss (Harold Lloyd Reissue), 1 reel.

Week of July 24: At the Last Minute (Sky Ranger No. 13), 2 reels; A Nest of Knaves (Yellow Arm No. 6), 2 reels; No Stop-Over (Snub Pollard), 1 reel; The American Badger (Bill & Bob), 1 reel; The Flirt (Harold Lloyd Reissue), 1 reel.

Week of July 31: Liquid Fire (Sky Ranger No. 14), 2 reels; In the Dead of Night (Yellow Arm No. 7), 2 reels; What a Whopper (Pollard comedy), 1 reel; All Aboard (Harold Lloyd reissue), 2-3 reel; The Country Mouse and City Mouse, 1 reel cartoon.

Week of Aug. 7: The Last Raid (Sky Ranger No. 15), 2 reels; Smuggled Abroad (Yellow Arm No. 8), 2 reels; Teaching the Teacher (Pollard comedy), 1 reel; The Tip (Harold Lloyd reissue), 1 reel; The Cat and the Canary, 2-3 reel cartoon.

Week of Aug. 14: The Kingdom of Deceit (Yellow Arm No. 9), 2 reels; The Black Ace (Edgar Jones), 2 reels; Spot Cash (Pollard), 1 reel; Rainbow Island (Harold Lloyd reissue); The Fox and the Crow, 2-3 reel cartoon.

Week of Aug. 21: The Water Peril (Yellow Arm No. 10), 2 reels; The Secret of Butte Ridge (Tom Santschi), 2 reels; The Mountain Lion (Adventures of Bill and Bob), 1 reel; Name the Day (Pollard), 1 reel; Move On (Harold Lloyd reissue), 1 reel; The Donkey in the Lion's Skin, 2-3 reel cartoon.

Week of Aug. 28: Pawns of Power (Yellow Arm No. 11), 2 reels; The Mayor of Misery (Edgar Jones), 2 reels; Stop Kidding (Eddie Boland), 1 reel; By the Sad Sea Waves (Harold Lloyd reissue), 1 reel; Mice at War (2-3 reel cartoon.

PIONEER FILM CORP.

The Facts and Follies Series (1 reel): Babes in Bearskin, Call Me Daddy, Down Beside the Seaside, Knockout Maggie, Professor Was Right, Running Romeos, Two's Company, Young Ideas.

Luke McLuke's Film-Osophy, each ½ reel.

The Sonny Series, each 2 reels.

Serial—The Hope Diamond Mystery (15 episodes).

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces.

Prizma Color Pictures.

William J. Flynn Series (Detective Series, 2 reels).

Chaplin Classics.

Selznick News.

Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels): The Kid's Pal, The Country Heir, Dandy Lions, Playmates, A Dollar's Worth (Harry Sweet), For Sale, Pals (Brownie), Custard's Last Stand (Zip Monty and Florence Lee), Wood Simps, Society Dogs, The Smart Alec (Harry Sweet), Third Class Mail (Charles Dorety and Peggy Montgomery), The Whizbug, Three Wise Boobs.

Jewel Comedies—Ted Rider Series (Leonard Clapham) (2 reels): A Son of the North (No. 1), The Girl and the Law (No. 2), Big Stakes (No. 3), When the Devil Laughed (No. 4), The Forest Runners (No. 5), The Timber Wolf (No. 6), Roman Romeos (Lyons-Moran), A Monkey Movie Star.

Serials: The Flaming Disk, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Net, 15 episodes; King of the Circus (Eddie Polo), — episodes; The Diamond Queen (Eileen Sedgwick), — episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), — episodes; Terror Trail, — episodes.

Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher), Twin Husbands (Dorothy Wolbert), Who Kissed Me? (Dorothy Wolbert), Marie Struck, Oh! Tessie (Dorothy Wolbert), The Truck Horse Bandit, Zulu Love (Eddie Barry), A Cheese Romance (Billy Fletcher), Rubbing It In (Billy Fletcher), Hearts and Flour (Dorothy Wolbert), Uneasy Money (Robert Anderson), Meet My Husband (Billy Fletcher), Rubes and Boobs (Billy Fletcher), An Awful Bull (Billy Fletcher), The Skylark, While New York Snores (Billy Fletcher), The Champ (Billy Fletcher), The Mystic M.

Western and Railroad Dramas (2 reels): The Fightin' Actor, The Cactus Kid (Hoot Gibson), The Midnight Raiders, The Knockout Man, Who Was the Man? Crossed Clues (Hoot Gibson), The Empty Gun, The Outlaw (Jack Perrin), The Winning Track, Fighting Blood (Jack Perrin), The Wild, Wild West (Hoot Gibson), Stand Up and Fight (Jack Perrin), The Heart of Arizona (Eileen Sedgwick), Bandits Beware (Hoot Gibson), The Girl in the Saddle, The Movie Trail, The Shadow of Suspicion (Eileen Sedgwick), The Man Who Woke Up (Hoot Gibson), Beating the Game, The Valley of Rogues (Jack Perrin).

International News (Issued every Monday and Thursday).

VITAGRAPH

Big V Special Comedies (2 reels): A Parcel Post Husband, Fists and Fodder, Footprints, He Laughs Last, Springtime, The Laundry.

Larry Semon Comedies (2 reels): School Days, Solid Concrete, The Fly Cop, The Grocery Clerk, The Stage Hand, The Suitor, The Sportsman, The Hick, The Rent Collector, The Bakery, The Fall Guy.

Jim Aubrey Comedies (2 reels): The Nuisance, The Mysterious Stranger, The Blizzard, The Tourist.

Serials: Hidden Dangers (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Avenger (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Elinor Field), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 15 episodes.

Some Short Reels

"Hurricane Hutch"—Pathe

Type of production.....serial, 15 episodes

There are more realistic thrills in the opening episodes of this serial than in the average production of this type. The plot and action are developed in the very first reel and the attention is sustained from the start. Charles Hutchison is the star and chief accomplisher of the feats, many of which are not only new but startling and thrilling. Lucy Fox plays opposite and takes the role of Nancy Kellog, the owner of the paper mill that has been mortgaged to Clifton Marlow. Warner Oland plays the part of Marlow, who lays deep schemes and plots to obtain possession of the mill and also a silver lace scarf into which is woven a paper disclosing the hiding place of a secret formula by which one could make good white paper out of ordinary sea weed.

After a thrilling rescue that takes place in the rapids above the mill, Hurricane Hutch discovers a way to deflect the stream so that it could supply power to the mill, but Marlow learns of this and attempts to capture the girl and get the silver scarf. This move, however, is blocked by Hutch, who jumps into the swift moving car and grapples with the viliain. Both men fall down a cliff and the racing car plunges over the top with the girl, who is later rescued by Hutch. In the second episode a thrilling race takes place between Hutch on a motor cycle and a railway train.

The camera work and photography in this serial are above the average and almost up to first class feature standards. The locations were chosen with a good deal of care and include some very beautiful country and river scenes. The story was written by Charles Hutchison himself and the scenario credited to Bertram Millhauser. The entire serial was produced and directed by George B. Seitz. Included in the cast are Ann Hastings, who does some very strenuous athletic work; Diana Deer, Harry Semels and Frank Redman. The types are all well chosen, though it might have been better if the three girls did not look so much alike and were not all of the same type. On the whole, however, this is one of the best of modern serials. It is full of thrills, good athletics, has a fair story and able cast. If you are looking for a new serial that will hold your audience from the start, see this one.

"Rice Fields and Rice Fed Wrestlers of Japan"—Holmes-Paramount

Type of production.....1 reel travel

Burton Holmes turns his active camera upon the staff of life of Japan. The growing of rice is the subject of the first part of this single reel scenic. The paddy fields are shown in preparation, and later when the rice is grown the workers are seen weeding between the stalks. The threshing is all done by a combing process and the grain dried upon mats made of rice straw. In the end the rice is shown being taken to market and also being made into cakes. Unfortunately Burton Holmes omitted two or three steps in the raising of rice, as the planting out of the young stalks into orws, the removal of the chaff with a hand fan and the selection of the grains of rice by hand. The big heavy wrestlers of Japan are next shown in action and the rules of the game explained in the titles. As a whole this makes a very entertaining travel picture with a little more than the usual amount of interest. Both the subject and photography are attractive.

"Nothing Like It"—Christie-Educational

Type of production.....2 reel comedy

This is one of Al Christie's latest, and forms part of his new series. The new Christie's are all on a much higher level than his former productions. He has said good-bye to his bathing girls and has turned his attention to straight comedy. Each of this new series has a definite idea behind it. The sets are much more elaborate and in many cases a large number of extras are effectively employed.

"Nothing Like It" obtains its humor from an amateur performance of "Cleopatra and Mark Antony." Polly, the village belle, writes the play herself, and provides her lover with the part of Mark Antony and his rival with the role of Brutus. The stage hands did not approve of the hero so they sent back the horses that were to be used in the chariot race. Billy the hero runs down the village street in his Roman costume and borrows a team from the fire house. Everything went well until someone rang a bell and the horses, thinking it a fire, dashed down the street. The climax comes in the final scene of this amateur play which was built to represent the River Nile with a tank of real water on the stage. The boat carrying the beautiful Queen of Egypt sticks in the middle of the tank and springs a leak, flooding the stage and orchesrta. A good deal of fun is obtained from this situation, and your people will surely laugh if you decide to run this.

"No Stop-Over"—Pollard—Pathe

Type of production.....1 reel comedy

"Snub" Pollard, Marie Mosquini, and "Sunshine Sambo" appear in this amusing Hal Roach comedy. Most of the action takes place in a railroad station. "Snub" and his wife try to make the outgoing train. They keep trying and the gate keeps closing just as they reach it. The trains leave every ten minutes and they manage to miss each one. During one of the intermissions "Snub" discovers a little shell game in the train yard. "Sunshine Sambo" sits under the table and moves the egg from under the shell at a given signal. This works out very well until the egg drops and breaks. The couple finally get aboard the train where they receive a telegram telling them to remain at home, but it is too late, for the train makes no stops until it reaches its destination. The action in this one is swift and snappy, and a good many laughs are registered. There is some new stuff too that adds to make this one of Pollard's best.

"Falling for Fanny"—Christie-Educational

Type of production.....2 reel comedy

While there is a good deal of humor in this comedy there is also a good deal of padding and unnecessary repetition. Bob arrives to town, visits his friend Jack, who has recently been married and is so happy about married life that he advises his friend to take a similar leap. Jack advises Bob not to be bashful, but to follow the first girl that looks good to him. Following his friend's advice lands Bob into jail several times, and no sooner is he bailed out by his friend when he is again arrested. Towards the end Bob finds out that he was following his friend's wife and matters are still more complicated, until the unmarried sister arrives and all ends happily. This production is not especially suitable for audiences that contain children or young people, for while it presents nothing that is indecent still its character is not over-healthy.

Short Reels

"In for Life"—Christy-Educational

Type of production.....2 reel comedy

The dog in this comedy spoils the wedding by running off with the bride's veil. The couple, however, decide to elope at midnight. Instead of finding his bride waiting for him, the groom found her father and six policemen and a good deal of damage is done in the scenes that follow. After a wild chase the would-be groom is finally brought before the judge who pronounces his sentence in the form of a marriage indictment, much to the anger and surprise of the father and joy of the bride. The judge goes still further and sentences the unwilling father to write a big check in favor of the newly married couple. There is much in this comedy that is very unconvincing, in spite of the novel twist in the ending. It could stand a good deal of cutting, for as it is it makes but a fair comedy production.

Clyde Cook in "The Sailor"—Fox

Type of production.....2 reel comedy

The title gives it away. The Fox comedian becomes a sea-going Tony and most of the laughs come through his maneuvering aboard ship. "The Sailor" isn't as consistently funny as "The Guide" and some others, and Cook uses a few very old gags although most of them are still good and get laughs. The comedian has a tendency to spoil the comedy effect of his stunts more than once by keeping it up too long. For instance in the opening reel he fools around a dock where a pile driver is in operation. He just avoids being "bumped off" at every drive. This is good at first but gets monotonous. The best comedy is in the second reel when "The Sailor" is washed ashore on to a cannibal island. There's some fine laughs in this, especially when Cook gets out the Dominoes and "shoots" the Queen for her crown after he's taken all her other valuables.

"The Country Mouse and the City Mouse"—Aesop-Pathe

Type of production.....1 reel animated

This follows along the lines set in the previous productions of this series of animated cartoons illustrating Aesop's fables. It opens with the city mouse driving out into the country in his flivver. On the road he runs short of water and stops off at a farm where, grateful for the hospitality that he received, he invites his farmer host to visit him in the city. This the farmer does, but not without a good many difficulties and adventures that arise from the complex life in large towns. At length the farmer mouse is pleased to arrive home safely. "Contentment is greater than riches" is the moral that is flashed upon the screen near the finish, but this hardly follows as a conclusion to what happened before. Somehow or other the logic is poor. Because the country mouse is wretched in town, it does not follow that he is contented in the country. Another far fetched analogy follows as a conclusion in the form of a cartoon showing the evils of discontented capital and labor.

Release Date — Footage — Reviewed

SHORT REELS—STATE RIGHTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln), 15 episodes.

ALLIED DISTRIBUTING CORP.

Alt & Howell Comedies (12 2-reels), Pure and Simple (2 reels), Liquorish Lips (2 reels).

ARROW FILM CORP.

Tex Detective Series.
Arrow-Hank Mann Comedies: One every other week (2 reels).
Blazed Trail Productions: One every other week (2 reels).
Arrow-Northwood Dramas (2 reels): Looking Up Jim, In the River, Three and a Girl, Raiders of the North, A Knight of the Pines, The Man of Brawn, The Strangers, Breed of the North, A Fight for a Soul, Beloved Brute, Quicksands, Border River.
Spotlight Comedies (2 reels): Champion by Chance, Soap Bubbles, Her Husband's Flat, His Wife Jimmy.
Ardath XLNT Comedies (2 reels): Wild Women and Tame Men, The Village Grocer, Homer Joins the Force.
Serials: Thunderbilt Jack (Jack Hoxie), 15 episodes.

AYCIE PICTURES CORP.

Success Series: 15 Westerns (each 2 reels).

AYWON FILM CORP.

Harry Carey: 15 Westerns (each 2 reels).
Joy Comedies: 6 (each 2 reels).
Franklin Farnum: 12 Westerns (2 reels).
Helen Holmes: 22 Railroad Dramas (2 reels).
Mary Pickford Revivals.

C. B. C. FILM SALES

Star Ranch Westerns (2 reels).
Screen Snapshots (Bi-monthly) (1 reel).

CELEBRATED PLAYERS

Gump (1 reel each).
Celebrated Comedies (1 reel each).

DOMINANT PICTURES, INC.

Western Star Dramas (2 reels).

FEDERATED FILM EXCHANGE

Monty Banks Comedies (2 reels): Nearly Married, Kidnapper's Revenge, A Bedroom Scandal, Where Is My Wife? His First Honeymoon, Bride and Gloom, In and Out, His Dizzy Day.
Hallroom Boy Comedies (2 reels): False Roomers, Their Dizzy Finish, Circus Heroes.
Ford Weekly.
Serial: Miracles of the Jungle, 15 episodes.

FILM MARKET, INC.

Jimmy Callahan, 12 2-reels.

Release Date — Footage — Reviewed

GAUMONT COMPANY

News (every Tuesday); Graphic (every Friday).
Serials: In the Clutches of the Hindoo (19,089 feet), 10 episodes.

HERALD PRODUCTIONS, INC.

Mack Swain Comedies (2 reels): Moonlight Knight, Full of Spirit, See America First.

HORIZON PICTURES, INC.

Norma Talmadge Reissues (fourteen) (each 2 reels).

PINNACLE COMEDIES

(2 reels): Razzin' the Jazz, Why Change Your Mother-in-Law? Nation's Dream, Shimmy Isle.

JOAN FILM SALES CO.

Invisible Ray Series: Ruth Clifford and Jack Sheril (15 episodes) 31,000 feet); (2 reels): Sweethearts, Service Stripes, He's In Again, The Conquering Hero.

KINETO CO. OF AMERICA

(Released through National Exchange)

Kineto Review (The Living Book of Knowledge).
Second Series (1 reel): Was Darwin Right? Bonnie Scotland, Birds of Crags and Marshes, Village Life in Switzerland, Peculiar Pets, Combatting the Elements, Dexterity and Mimicry of Insects, Primitive Life in Tennessee, Bear Hunting in California, Paris the Beautiful, A Naturalist's Paradise, Morocco the Mysterious, Let's See the Animals.
Charles Urban's Movie Chats (released through State Rights Exchanges): Wonders of the World (2 serials); First Series from No. 1 to No. 26 (each 1 reel); Second Series from No. 27 to No. 52 (each 1 reel).

LEVEY, HARRY, ENTERPRISES

Electricity—It's Development.

PACIFIC FILM COMPANY

White Cap Comedies: Featuring George Ovey (Once-a-week) (1 reel).
Newspaper Stories: Featuring Irene Hunt (Two-a-month) (2 reels).
Vernon Dent Comedies: Once-a-week (1 reel).

JACOB WILK

Lee Kid Comedies (2 reels each).

REELCRAFT PICTURES

Billy Franey Comedies (1 reel each).
Matty Roubert (Romances of Youth).
Royal Comedies (2 reels each).
Bud and His Buddies (1 reel each).
Paragon Comedies (1 reel each).
Alt & Howell Comedies: Marked Women (each 2 reels).
Reelcraft Scenics (1 reel each).
Aladdin Comedies (1 reel each).
Mirth Comedies (2 reels each).

The Recognized Reference Work and Encyclopedia of the Motion Picture Industry

WID'S 1921 YEAR BOOK

A Once-A-Year Opportunity for the Discriminating Advertiser—First Forms Close Shortly—Early Copy Receives Preferred Position

Sept 11
The Old Nest

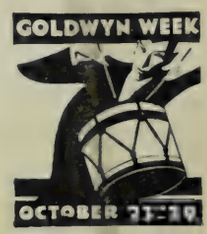
Oct 2
Dangerous Curve Ahead

Two of the most important dates of the new season!

The Old Nest will be played starting September 11th. Dangerous Curve Ahead October 2nd. Twenty-seven million readers of thirty national magazines. That's part of the Goldwyn Policy for 1921-1922

This greatest campaign that has ever been used to exploit motion pictures will make September 11th and October 2nd two of the most important dates in the new season. Watch

GOLDWYN



The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XVII No. 37 Sunday, August 7, 1921 Price 25 Cents

This Announcement is Telegraphed from California

A Bigger, More Human Heart-Story Than "HUMORESQUE"

LOS ANGELES, August 1.—D. S. Perrin, General Manager: —Please tell the Exhibitors of the country through our Managers and Salesmen and through the national and regional trade journals that the

Lois Weber

Production

THE BLOT

is, in our belief, the most appealing and human story of America's plain people ever made by any director. It makes you swallow your Adam's apple. It is close to the ground; close to the hearts of the masses. It is romance. It is a story of pride and love; a story of loyalty and sacrifice; a story enacted in the homes of sixty millions of the 105 millions of American people. It tells a bigger, more human heart-story than "Humoresque."

Please tell the Exhibitors it will be in all of our branches August 10, available for pre-releases August 21 and released nationally as the first great production with which we open our career as the industry's one genuinely independent distributing company.

There isn't today a director who has the command over pathos that "The Blot" reveals. It is the finest thing Lois Weber has ever done. Only once before in six years have I said the equivalent of this about a picture. The other one grossed over $500,000. "The Blot" will exceed that record, based on its worth and its power.

F. B. WARREN.

F.B.W. CORPORATION

F. B. WARREN
CORPORATION
1540 Broadway New York City

The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. XVII No. 7 Sunday, August 7, 1921 Price 25c.

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News of the Week in Headlines

Monday

Coast bankers coming to aid of stars and directors. Production boom expected shortly.
English block booking system reported surmounted.
Three star groups for R-C Pictures.

Tuesday

Censors start work. Pass first picture, Martin Johnson's "Jungle Adventures."
Coast producers express opposition to tariff measure. Like thought comes from England.

Wednesday

"Way Down East" for United Artists release. Gross to date, $4,225,726.20.
Paramount bringing back London staff and injecting new blood in British organization. Tom Geraghty in charge.
Russian Soviet Government suing Jacques Cibario for $136,000.
M. P. Commission flooded by application blanks. First rejection, a one-reel comedy.
Fifty-nine entries in Metropolitan Golf Tournament, Sept. 24-25.

Thursday

Fox and Stanley enter agreement covering first runs in Philadelphia. End to differences seen.
N. A. M. P. I.'s "Editorial Committee" to start self-censoring soon.
Important independent producer asks J. E. Brulatour about the "lab" situation.
Trade gets instructions on titling censored pictures.

Friday

Selznick Enterprises withdraw from Motion Picture Day. Other companies non-committal.
Universal secures Central Theater, New York, for year
Adolph Zukor meets M. P. T. O. Tuesday, Aug. 16.
Censors to get together to decide what's immoral and indecent.
N. A. M. P. I. to take up "lab" scrap at special meeting.
Four state M. P. T. O. units to hold conventions.

Saturday

Fox to build theaters in Far and Northwest.
Selznick closes number of foreign deals.

Pardoning the bad is injuring the good"—Benjamin Franklin.

Independence Month

You, Mr. Exhibitor, must do your share.

It is not enough to talk about it. But do something. Which means, in other words, support the idea.

Independence Month means giving life to independent producers. Supporting them in fact. Not only in theory.

This industry wouldn't be worth three hurrahs in hell without the Independents. The quicker you know that the better off you will be.

You, Mr. Independent Distributor, must do your share. Don't sit back and "let George do it." Don't lean on the oar of the other fellow just because he is doing all the work. Don't try to capitalize the efforts that the other independent is making to put this over with a bang.

Get on the job. Stay on it. See to it that every exhibitor in your territory is fully posted as to what you are handling. Advertise in every known way. And then try and think up something new. See that your prints are right. Know that there will be no kicks when the print is put in work.

Co-operate with the other exchangemen of your territory. Just as they are doing in the Southwest. Get together. Put September over with a bang. That's getting somewhere. Doing something.

And you, Mr. Independent Producer. You have your job. You cannot make anything in time for release unless it is already practically completed. But you can see to it that your distributor tells you the sort of product that goes over big during September. And you can plan and work with that in mind for the future.

Because September opens a new season. A season that will be fraught with momentous matters to this industry. All the signs are up. September starts a season that spells death to the immature, the worthless, the unimportant producer.

DANNY.

Slight Story But Pearl White Is A Good Female "Tarzan"

"A VIRGIN PARADISE"
Fox

DIRECTOR ..... J. Searle Dawley
AUTHOR ..... Hiram Percy Maxim
SCENARIO BY .....Not credited
CAMERAMAN ..... Joseph Ruttenberg
AS A WHOLE.....Episodic picture that is good in spots but continuity is choppy; not necessarily a "special"
STORY.....South Sea Island sequence in first half is good; latter half turns into comedy that does not register
DIRECTION.....Fair for the most part, but has handled first reels in splendid fashion
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... All right
CAMERA WORK .....Up to standard
PLAYERS.....Pearl White has principal part; cast is suitable
EXTERIORS ..... Suffice
INTERIORS .....In poor taste generally
DETAIL .....Given sufficient attention
CHARACTER OF STORY.....Girl who grew up alone on desert island behaves wildly when transported to civilization
LENGTH OF PRODUCTION.....About 8,000 feet

The third Fox special to open for an extended run engagement in New York is "A Virgin Paradise," a photoplay by Hiram Percy Maxim, son of the inventor. Pearl White is the star of the picture, but is not so credited in the billing. Whether or not Mr. Maxim in his initial effort at writing for the screen thought that he had an original theme is not hard to determine. He didn't. He has taken the "Tarzan" idea and instituted a "female of the species." The program calls the piece "a story of the jungle and civilized society," but the jungle business turns out to be decidedly the best. This is dealt with in the first half of the film. It is in two parts. The "civilized society" sequence comes close to resembling a Mack Sennett comedy.

The first half of the picture is by far the more interesting of the two and despite a poorly constructed continuity, for which no one is blamed, Director Dawley managed to do pretty well with it. The jungle scenes are realistic and the photography and effects splendid. There is a volcanic eruption that is excellent and the film tinted to make it real.

Pearl White as the only inhabitant of the desert island plays around with lions and monkeys as a female Tarzan should. She wears a huge blonde, long-haired wig for clothing and later a costume of leaves. Her introduction to civilization in the second half of the picture is where the comedy comes in. She does all the things you'd expect a "wild woman" to do. Miss White makes the most of the part, but her comedy gestures are not truly funny, her imitation of the Chaplin walk, for instance, and her appearance in the first gown she ever had on. She wears it upside down. Probably the best fight ever filmed between a man and a woman makes up the climax.

The story deals with a missionary and his wife, who are killed by natives on a tropical island. Gratia Latham, their daughter, is saved by a nurse, who dies when the girl is grown up. Gratia continues to live alone until a searching party rescues her. She has inherited an uncle's fortune and Holt, the deceased uncle's secretary, decides to marry Gratia to get the money. But Bob Alan, one of the searching party, is in love with Gratia and is constantly saving her from Holt.

Bob and Gratia leave the rescue ship and swim ashore. They go to her uncle's home, and Bob starts civilizing Gratia. Holt makes another attempt to marry Gratia and in the fight that follows between them, Holt gets the worst of it. The result is Gratia suddenly leaves off her island manners and becomes Mrs. Bob.

Fair Entertainment At Its Best

Box Office Analysis for the Exhibitor

Inasmuch as Pearl White provides a variety of exciting moments, you may be able to satisfy a good many with "A Virgin Paradise." There is not much else that you can talk about. The jungle business is likely to interest, and if the Fox organization makes up posters with Pearl in her island regalia, they'll be sure to attract attention. You might mention that the author is the son of Maxim, the inventor. Some may be curious to see what inventive genius the son has for motion picture plots.

You can probably interest some by saying that Pearl White plays a female "Tarzan." Mention the jungle sequence and show some stills of the star with her island pets. A trailer of this bit shown prior to the playing might do very well. Catchlines and other exploitation will get them in. The less critical will be satisfied.

PIONEER'S

SEASON 1921-22

MADGE KENNEDY
IN GEORGE WESTON'S
FAMOUS PLAY
"OH, MARY BE CAREFUL"

VIOLET MERSEREAU
IN
ART-O-GRAPH'S
"OUT OF THE DEPTHS"

ORA CAREW
IN
THE LLOYD CARLTON PRODUCTION
"BEYOND THE CROSSROADS"

EDITH ROBERTS
IN
"IN SOCIETY"

VANDYKE BROOKS
IN
THE FANARK SPECIAL
"THE CRIMSON CROSS"

PIONEER FILM
A. E. LEFCOURT
28 EXCHANGES IN THE

OFFERINGS

A SEASON OF SPECIALS

FLORENCE REED
LIONEL ATWILL - GARETH HUGHES
IN
"INDISCRETION"

PAULINE STARKE
IN
THE SARGENT PRODUCTION
"THE FORGOTTEN WOMAN"

GUY EMPEY
IN
HIS OWN PRODUCTION
"A MILLIONAIRE FOR A DAY"

GAIL KANE
IN
"WISE HUSBANDS"

CLAIRE WHITNEY
IN
A SPECIAL PRODUCTION
"THE LEECH"

CORPORATION

PRESIDENT

U.S.A. AND CANADA

Some Very Good Laughs But Not Enough Of Them

Roscoe "Fatty" Arbuckle in
"CRAZY TO MARRY"
Paramount

DIRECTOR ..... James Cruze
AUTHOR ..... Frank Condon
SCENARIO BY ..... Walter Woods
CAMERAMAN ..... Karl Brown
AS A WHOLE.....Very funny at times but not sufficiently so to keep the laughs coming enough of the time
STORY....One of those eternal complication affairs that permits some straight and some slap-stick comedy
DIRECTION....Quite good usually; at times keeps up stunts a trifle too long to be effective
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Good
STAR.....Amusing as usual though he has had better opportunities
SUPPORT.....Lila Lee, Bull Montana and others satisfactory
EXTERIORS ..... Satisfactory
INTERIORS ..... Adequate
DETAIL ..... All that's required
CHARACTER OF STORY.....Doctor roped in by newly rich mother as husband for her daughter has terrible time dodging the marriage
LENGTH OF PRODUCTION ..... 4,693 feet

"Fatty" Arbuckle seems to be getting away from the sort of stories necessary to make his five reel comedy offerings go over the way they should. There isn't sufficient genuine comedy incident to make the laughs consistent nor frequent enough. "Crazy to Marry" has some first rate comedy business, and Arbuckle puts forth his best efforts to make each bit register. Occasionally Frank Condon's story runs into slap-stick of a milder variety. An old farmer trying to lay a side-walk is continually delayed when "Fatty" and those chasing him keep trampling in the fresh asphalt.

Director Cruze has done good work from a directorial standpoint except that at times he keeps up one comedy stunt too long, so that its effect is rather spoiled by its long duration. This is particularly so in the incident of the sidewalk mentioned above. There is also just a trifle too much chase stuff.

The best comedy in the picture is offered in "Fatty's" effort to escape from a marriage which was wished upon him when a newly rich mother threw her daughter into a pond and then "gave" him the daughter as a reward for saving her life. Bull Montana is a criminal whom "Fatty" intends operating upon. They get over some good laughs by having Montana follow "Fatty" to his wedding, starting off on a bicycle, next acquiring a Ford, and so on down the line until he arrives in a Rolls Royce.

Dr. Hupp (Arbuckle) is a wealthy society man and noted surgeon whose pet theory is that criminals can be cured by an operation. The newly rich Mrs. Morgan manages to engage her daughter to Hupp, but he overhears a conversation which changes his mind. He meets Annabelle Landis and decides to marry her. But Annabelle's guardians are planning a marriage for her in order that they may secure some of her fortune.

Hupp and Annabelle finally escape from the guardians and go to Shelter Island, the deserted home of the Morgans. The Morgan girl has also fled to the island with her sweetheart, and after all the complications have been overcome the couples are finally paired off according to their own wishes and not the wishes of guardians and parents.

Quite Likely To Satisfy Star's Admirers

Box Office Analysis for the Exhibitor

Just because it is "Fatty" Arbuckle will be sufficient reason for booking "Crazy to Marry" if you are sure that he is popular with your folks. You will only have to mention his name to get his admirers in, and stills in the lobby and catchlines will further their interest in "Crazy to Marry." Say: "The first attempt was not a success, but when 'Fatty' got the right girl he was 'Crazy to Marry.' But see the difficulty he incurred before he was successful."

The Paramount press sheet contains plenty of exploitation and advertising hints and you can also secure posters and photographs that will catch the eye. You can say that Lila Lee is the star's leading lady. If you want to let them know something about the story the press sheet contains brief synopses which can be given to your local newspaper or used in your program.

Very Old Situation Basis of Oriental Spectacle

"SHAME"
Fox

DIRECTOR ..... Emmett J. Flynn
AUTHOR ..... Max Brand
SCENARIO BY.....Emmett J. Flynn and Bernard McConville
CAMERAMEN.....Lucien Andriot and Irving Rosenberg
AS A WHOLE.....Some first rate spectacle effects and good Oriental atmosphere the best features
STORY.....Absurd as it is old; is inclined to belittle intelligence with its numerous incongruities
DIRECTION.....Has injected colorful bits and maintains good interest despite story; one or two instances of bad judgment
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
CAMERA WORK ..... Very good
PLAYERS.....John Gilbert the central figure in a role that runs the gamut of emotions; one poor selection for Chinese type; cast generally does satisfactory work
EXTERIORS.....Specially constructed for the most part
INTERIORS ..... Usually lavish
DETAIL ..... Adequate
CHARACTER OF STORY.....Father takes his child and flees from wife when he is told his own mother was a Chinese woman
LENGTH OF PRODUCTION.....About 8,000 feet

"Shame," a new Fox special. The title is apt to be misleading, inasmuch as some may believe it has to do with a sex story. On the screen Max Brand is given credit for the story. "Shame" contains nothing new in the way of screen material. The question of racial inter-marriage has been used as the fundamental situation time and again, and Max Brand's version is as absurd as it is old. And in some instances it is almost an insult to intelligence to offer such incongruous business as entertainment.

The main trouble with the story is that it lacks a real excuse. The whole thing is founded upon a lie that is deliberate, and one which even in the concluding disclosure is not given any justification. The credit that "Shame" may gather should indeed go to Emmett J. Flynn, who staged it. Regardless of the theme, he has successfully maintained an interest throughout and particularly in the opening reels, which are practically without action. Splendid photography is another feature of merit. A few scenes have colors but they are not well blended. A realistic Oriental atmosphere and many lavish settings and spectacle effects are used.

In connection with the handling of players director Flynn has, in one or two instances, used poor judgment, notably in a scene showing a directors' meeting. John Gilbert is tendering his resignation because of the fear that obsessed him since a strange Chinaman told him his mother was a yellow woman. Gilbert appears to be giving a demonstration, and while he continues to "act" frenzied, the members of the board remain in their chairs watching his actions. This is a very poor bit and appears more like a rehearsal for Gilbert than a scene that was supposed to be "shot." Mr. Gilbert does some very good work in the film nevertheless. George Siegmann is villain enough but not convincingly Chinese. Rosemary Theby is too tall, and looks not at all Oriental. William V. Mong gives a splendid performance.

David Fielding continues the work of his father—wiping out the Opium trade in China. He returns to San Francisco from the Orient and marries Winifred Wellington. Later Foo Chang, whom David never saw before, tells David his mother was a yellow woman. Thereupon David, without learning the absolute truth of his birth, becomes crazy with fear. He takes his new born son and hides in Alaska. His wife is more level-headed and consults Li Clung, David's life-long friend. Together they locate David and Li explains that David's mother was a white woman.

Opinion Likely to Be Divided on Its Value as Entertainment

Box Office Analysis for the Exhibitor

Despite the frequence with which this situation is used, there are a good many picture patrons who find entertainment in it. But certainly it is not a story that has much possibility as a "special" except, of course, that the production has been done on a big scale, and probably Fox has spent considerable money in making it. With regard to promises, talk about the Oriental atmosphere and the settings, particularly that of the "Feast of the Lanterns" and New Year's celebration. Of thrills you can promise the best in the last reel when the hero battles with a wolf. They will get a genuine thrill out of this if they can believe that the animal is really a wolf. It looks more like a dog.

A feature that shouldn't go unmentioned is the excellent musical score arranged by Erno Rapee.

USE
FOX WEEK

As a solid foundation on which to build sure and permanent profits for the coming year. Book Fox pictures solid for the week of

September 11th to 17th

Seven days of perfect entertainment will start your patrons on the habit of regular attendance during the year. Don't put off prosperity! Book now for Fox Week and a Season of Solid Success. ~ ~ ~

Crook Melodrama Of Average Interest

Carmel Myers in
"A DAUGHTER OF THE LAW"
Universal

DIRECTOR ..... Jack Conway
AUTHOR ..... Wadsworth Camp
SCENARIO BY ..... Harvey Gates
CAMERAMAN ..... Herbert Glennon
AS A WHOLE.....Crook melodrama fairly well acted; some good action but not enough of it
STORY.....Lacks originality though production accorded it makes it interesting
DIRECTION.....Handled players very well; makes the most of material at hand
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Adequate
CAMERA WORK ..... Standard
STAR.....Has a good heroine role that she does satisfactorily with exception of some over-acting
SUPPORT.....Fred Kohler excellent gangster type; Jack O'Brien weak hero character
EXTERIORS ..... Few, and those mostly sets
INTERIORS ..... All right
DETAIL ..... Requisite
CHARACTER OF STORY.....Girl endangers her own life and that of her sweetheart in attempt to save crook-brother
LENGTH OF PRODUCTION ..... 4,752 feet

The situation where a police officer's own son is a member of a desperate gang sought by the police is not at all new, but director Conway has made a fairly interesting picture of Wadsworth Camp's story. It moves along at a good pace, and even though a sort of anti-climax is reached about half way through, it picks up and goes right along with the next sequence. Despite lack of originality, "A Daughter of the Law" makes a satisfactory crook melodrama, not overfull of action, but with sufficient to carry it through.

The role of heroine offers Carmel Myers lots of opportunities which for the most part she makes good use of. She has a habit, however, of overdoing some pet mannerisms, such as pouting, looking coy and the like. She's too big a girl to look cute. Jack O'Brien is a big enough hero, but he lacks expression. He's best where physical action is required, but unfortunately he doesn't have a chance to show what he can do along this line. Fred Kohler makes a good deal of the part of gang leader. He is particularly well suited.

There's one rather objectionable scene in which the gang leader attacks the girl. The close ups are too vivid and of too long duration.

Nora Hayes masquerades as a girl of the tenderloin in order to persuade her brother to give up his wayward habits. Stacey, the leader of her brother's gang, believes Nora is Eddie's sweetheart. Once in Eddie's absence Stacey locks Nora in a room so that she will not "squeal" about their proposed job. Nora escapes and as a last resort tells her father, Inspector Hayes, of the Police Department, that she has located Eddie. The father refuses to save his son.

In the meantime, Garth, Nora's sweetheart and a detective, has learned of the gang's plans and phones Inspector Hayes that they have the house which is to be robbed surrounded. In the fight Eddie is killed and Stacey and the others taken prisoners. They are convicted but escape. Later they kidnap Nora and threaten her life and that of Garth unless Hayes allows them their freedom. Eventually, through the plan of Nora, they are recaptured.

Will Please Folks Who Like The Type Of Story

Box Office Analysis for the Exhibitor

Lovers of crook melodrama will be thoroughly well satisfied with "A Daughter of the Law." They'll like the heroine and her clever manipulation in the capture of the desperate crooks. Catchlines based on her game of wits will get them interested. If Carmel Myers is a favorite with your patrons, make prominent use of her name. Say that in "A Daughter of the Law" she plays the part of a Police Inspector's daughter, who enters the gopher district to save her brother who has become a crook.

Stills in the lobby may attract attention, and perhaps if you could secure a short trailer to exhibit prior to the regular showing date, you could arouse added interest. Universal will supply you with further exploitation suggestions and material for advertising and general publicity.

FOUR OF A KIND

A Winning Hand for Independent Exhibitors

September Releases

In view of September being Independence Month we are releasing these four splendid pictures

R-C PICTURES

SESSUE HAYAKAWA

"Where Lights Are Low"

A gripping drama of love in a palace garden and in Chinatown's mysterious caverns—Love that gave a prince power to fight for peace and happiness.

Directed by Colin Campbell.

Released Sept. 4

PAULINE FREDERICK

"The Sting of the Lash"

The hissing lash fell over his quivering shoulders and it made a man of him! The strangest love-story ever told on the screen, by the queen of drama.

Directed by Henry King.

Released Sept. 11

WALSH-FIELDING PRODUCTION

"Shams of Society"

Behind Society's glitter is the sordid poverty of wives of rich husbands. A strange drama of life with tragedy lurking near—and an amazing climax.

Directed by Thomas B. Walsh.

Released Sept. 18

A GASNIER PRODUCTION

"A Wife's Awakening"

He would have made his wife a cat's-paw for his shady deals—but her eyes were opened in time to see his crooked soul in all its petty cowardice.

Directed by Gasnier.

Released Sept. 25

R-C Pictures Corporation

723 Seventh Avenue New York City

About Time This Charming Star Had a Good Story

Elaine Hammerstein in
"REMORSELESS LOVE"
Selznick-Select

DIRECTOR ..... Ralph Ince
AUTHOR ..... Mary Lanier Magruder
SCENARIO BY ..... Edward J. Montagne
CAMERAMAN ..... William Wagner
AS A WHOLE.....Once more star's personality and charm put it over despite poor story material
STORY.....Old time mountain feud story that lacks originality and is not really convincing
DIRECTION.....Has provided a good production; all that the story demands
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Usually too dark
CAMERA WORK ..... Average
STAR ..... Pleasing as usual
SUPPORT.....Niles Welch well suited for leading man; others all satisfactory
EXTERIORS ..... Good
INTERIORS ..... Adequate
DETAIL ..... Appears sufficient
CHARACTER OF STORY.....Daughter of one clan falls in love with son of another, finally bringing about a reunion of the two
LENGTH OF PRODUCTION.....About 5,000 feet

"Remorseless Love" is all about two mountain clans who had long harbored a hatred for each other. It is a very trite situation which has been used time and again, and this time does not differ sufficiently from its predecessors to make it stand out at all. The closing reels bring in a courtroom and trial scene, in which the old story of silence to protect another plays a prominent part. But despite the familiarity of this director Ralph Ince has worked up a good climax that, while it is expected, is quite effective. The guilty one confesses at the critical moment and, of course, makes way for the happy ending.

The relationship of the principal characters is not made especially clear by the title-writer, but the impression he conveys to the audience is that the girl's grandmother had married the man's grandfather, and yet the romance is pointing toward a marriage of these two. Perhaps you are supposed to accept the situation as permissible, but it is a fairly illogical twist.

As in some of her previous offerings, Miss Hammerstein "saves the day" with her delightful personality and charm. She is so natural and at ease that she is sure to please every one. Niles Welch is a likeable hero and about the most pleasing leading man the star has had in her recent productions. There is also a little chap who is not given credit, but who does a good bit of work.

Ruth Baird teaches in a little country school and lives with relatives of the Hatfield clan. She meets Enoch Morrison, a son of one of the Morrison clan. A mountain feudal hatred had long been maintained between these two families and, when the Hatfields learned of Ruth's friendship with young Morrison, her uncle forbids her seeing him again. One afternoon Ruth secretly meets Enoch and they go to Mammy Jones' island to have their fortunes told. Mammy is not at home, and a thunderstorm comes up, marooning the two on the island for the night.

The next day Morrison is arrested for the murder of Cameron Hatfield, because it was his gun, found in the woods, that had fired the shot. He is tried, and finally Ruth decides to go on the stand and tell where they were at the time of the shooting. Her uncle had threatened to shoot her if she told. At this moment the youngest Hatfield, devoted to Ruth, confesses that he shot his brother accidentally. The two factions are united.

Catchlines And Stills Will Help. Use Star's Name

Box Office Analysis for the Exhibitor

Elaine Hammerstein has sufficient personal charm to be a decoration to any picture, but even at that she needs decent story material if she's to make any headway in popularity. The Selznick organization seem to pick out the flimsiest sort of material for her probably depending upon her to do the rest. It is about time the scenario department got busy and gave her a regular story. Perhaps they will.

In announcing the story use catchlines. The title is a silly bit of nothing that doesn't mean anything, and sounds too much like the magazine from which the story was taken. Say that it is a theme based on feudal hatred. Use stills in the lobby and get them interested in the star and Niles Welch, her new leading man. They look well together.

Sept 11

The Old Nest

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Oct 2

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Great Climax That Saves It

Tom Mix in
"AFTER YOUR OWN HEART"
Fox

DIRECTOR ..... Geo. E. Marshall
AUTHOR ..... William Wallace Cook
SCENARIO BY ..... John Montague
CAMERAMAN ..... Ben Kline
AS A WHOLE.....Works up to fine exciting climax that saves it; first reels mostly dialogue
STORY.....Plot isn't made very clear; some good comedy incident and usual Mix stunts
DIRECTION.....Takes a little too long to get started but makes up for it in finish
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK .....Very good
STAR.....Role a bit tame for him at first; makes ending lively enough
SUPPORT.....Good cowboy types; Ora Carew leading lady
EXTERIORS ..... Some good shots
INTERIORS ..... Few
DETAIL ..... Comedy in titles misses fire
CHARACTER OF STORY.....Ranch owner falls in love with rival ranchman's daughter and wins her despite objecting father
LENGTH OF PRODUCTION.....About 5,000 feet

Tom Mix's latest picture threatened to be a weak sister to his recent productions until nearly the last reel, when the excitement starts, and then there is some shootin'. The story gets off to a very slow start, first of all because there is little action and altogether too much dialogue. Ralph Spence has put in a variety of "wise crack" titles, some of which are all right, but the majority of them miss fire—they run something like this—"He has a swelled head to they threw puffed rice at his weeding."

All the action has been put into the climax and it's as lively a bit as anyone could ask for. It doesn't matter much that you can't very well discern "what all the shootin's for." It is good excitement anyway. The cowboys surround the ranchman's house in Indian fashion and p roceed to damage the premises rather than each other. As a final stunt Tom Mix lasoos the house and pulls it right down.

The opening shots show a modern ranch where the cowboys use airplanes and autos in place of bronchos. A good comedy twist is introduced when the modern ranch owner entertains some of the old fashioned boys at his up-to date home. They call the tea wagon a baby carriage and get a lot of fun eating peas with a knife. A lot more comedy might have been secured from this sequence.

Luke Bramley, father of Loretta, who admits Luke is the owner of Double Bit Ranch, but claims to be the boss of it herself, is at odds with Parker, the owner of Rolling G ranch. The properties join and Bramley claims a valuable water hole. The ownership of the hole causes continual conflict. Parker gains the friendship of Loretta without her knowing he is the owner of the Rolling G.

Tex, a ranch hand in love with Loretta, gives away Parker's secret, and he is ordered off the Double Bit ranch. Tex further conspires to get rid of Parker by starting a fight between the hands of the two ranches, and in the meantime kidnaps Loretta. Parker rides to the rescue, brings back Loretta, settles the fight between the hands and wins the admiration of old Bramley and his daughter as well.

Star's Name And Catchlines Will Interest

Box Office Analysis for the Exhibitor

If you can persuade folks to be patient and convince them that the latter reels are worth seeing, the fact that "After Your Own Heart" is slow getting started isn't going to matter very much. You can promise a lively climax and plenty of action to make up for what is missed earlier. Perhaps Ralph Spence's line of humor may go over big with some.

Tell them Tom Mix gets in some of his stunts and this time does some very fine lassooing. Another good angle is the modern ranch idea. Ask them to come in and see and up-to-date ranch in operation. Say that instead of bronchos they use airplanes and automobiles. The press sheet is thoroughly complete with suggestions for exploitation and advance announcements.

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Mild Though Entertaining Production

Wanda Hawley in
"HER STURDY OAK"
Realart

DIRECTOR ..... Thomas N. Heffron
AUTHOR ..... Elmer Harris
SCENARIO BY ..... Elmer Harris
CAMERAMAN ..... William E. Collins
AS A WHOLE.....Mild entertainment takes a while to get started. Domestic stuff holds interest
STORY.....Not wholly convincing. Lays stress on characterization rather than plot
DIRECTION.....Fair. Uses up a lot of footage in minor details
PHOTOGRAPHY ..... Clear
LIGHTINGS ..... Fair
CAMERA WORK ..... Good
STAR.....Attractive in role that allows little scope for acting
SUPPORT.....Walter Hiers does splendid work. Cast small but sufficient
EXTERIORS ..... Plain
INTERIORS ..... Average
DETAIL ..... Adequate
CHARACTER OF STORY.....Soulful poet marries clinging vine type of girl and in spite of reverses makes good
LENGTH OF PRODUCTION ..... 4,590 feet

The heaviest part in this production is carried by Walter Hiers rather than by the star. It seems as though the story deals more with the difficulties of the life of an impractical poet than it does with the pretty wife who marries him against her mother's wishes. The star has little to do outside of looking pretty and clinging to her husband and the twins.

A good deal of time is lost in getting under way and it is only until the picture is half over that the main theme is attacked. At this point the comedy has a tendency to change into straight drama. This is due to the introduction of poverty and actual want. Throughout the entire production the interest is retained by the intimate home-stuff, and the lack of action is hardly a defect, though a little would certainly have helped.

The story deals with a poet who is perfectly healthy but insists on wasting his energy writing verses. He is engaged to a very masculine woman who "rolls her own" and manages the ranch. While at a Summer resort he meets his "true love" who says to him "I want someone I can lean on—a sturdy oak not a perfumed lily." The couple marry and then their troubles begin. Everything seems to pile on; rejected poems, an overdrawn account, no rent money, no bread in the box, a hostile mother-in-law, and, to cap the climax, twins arrive. The destitute family moves out to a deserted cain and strikes luck in the shape of honey that they find in the old chimney. Swarms of bees are coaxed into the hives and a profitable little business is thus established.

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Box Office Analysis for the Exhibitor

Wanda Hawley in
"HER STURDY OAK"
Realart

The star's name and a little advertising should put this one over and please your people. The home-stuff and human nature touches make this particularly attractive for ordinary showings. If your people demand thrillers and spectacular productions this one is not for them, but if they enjoy light and attractive comedy that is easy to follow and has an idea to it, they will probably like this one.

The Realart press book contains many suggestions for advertising, lobby displays and catch lines that should prove of value should you decide to run this comedy. Posters and stills are also provided. Mention the twins, they are certain to attract, and the little bees that buzz around prosperity.

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Old Theme Might Have Been Made Attractive By Better Direction

"SHAMS OF SOCIETY"
Robertson-Cole

DIRECTOR ..... Thomas B. Walsh
AUTHOR ..... Walter McNamara
SCENARIO BY ..... Mary Murillo
CAMERAMAN ..... John S. Stumar
AS A WHOLE.....Very mediocre picture that tries to cover altogether too much ground
STORY.....Familiar neglected wife formula with a moral that is almost lost in its complex telling
DIRECTION.....Poor; composition of scenes and management of players show bad judgment
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... All right
CAMERA WORK ..... Average
PLAYERS.....Barbara Castleton does adequate work in principal part; others suitable
EXTERIORS ..... Few
INTERIORS ..... All that is required
DETAIL ..... Might be improved upon
CHARACTER OF STORY.....Neglected wife gambles to get money husband refuses her
LENGTH OF PRODUCTION ..... 6,000 feet

Once more a much worn photoplay formula is told with many added flourishes and twists that aim to make it different from the rest, plus the fact that it points a moral as well. But with it all "Shams of Society" is only an ordinary screen offering that never reaches any heights nor impresses its message deeply upon the spectator.

The story deals with two homes—one happy, the other unhappy—and the development is done by means of contrast. First they get the unhappy wife firmly launched in your mind and then introduce a happy Jewish family with two young daughters who want to break into society. The method is perfectly logical, and might have been effective if there had been less ground to cover. As it is there are too many angles.

The production's best feature is the surprise finish. It is well handled and brings about the happy ending, which is very timely after all the unpleasant things preceding it. Most of the titles are well written. Barbara Castleton is the wife and Montague Love the husband. Others who appear are Macey Harlam, Julia Swayne Gordon, Anna Brody, Gladys Feldman, Sallie Tysha, Lucille Lee Stewart.

Helen Porter's husband, Herbert, pays all her bills, but refuses to allow her any cash, so she consents to try her luck with Mrs. Crest on the gaming table. She loses to the extent of $500. To repay it she pawns her jewels and sells her clothing, finally stealing a Prince's ring to secure the final necessary sum. Manning, the pawnbroker, recognizes the ring, and threatens to tell the police and Helen's husband. She begs for mercy, and he agrees upon condition that she meet him that evening at 7:30. She consents and that night is followed by her husband. Manning takes her to his country home and is in danger of his life because both the wife and her husband, watching through the window, are armed. Manning, however, brings in his two young sisters and points out to them the "Shams of Society." He has returned the Prince's ring and meantime Herbert has learned his lesson.

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The Sort of Story That Still Pleases Many

Box Office Analysis for the Exhibitor

"SHAMS OF SOCIETY"

Robertson-Cole

A good number of film patrons may be pleased with this picture because it deals with the sort of people that interest a certain majority, and unless your clientele is of the more critical order you may be able to satisfy them with "Shams of Society." On the other hand, if you cater to discriminating folks, they probably won't find much entertainment in the picture. It lacks originality and production values might be improved considerably.

The trouble with a story such as "Shams of Society" is that it is merely a repetition of previous pictures. The idea of the neglected wife is getting in the same class as the eternal triangle and others that are "done to death." If you decide to play the picture and need material for advertising and exploitation it would be best to be conservative in promises and confine yourself mostly to catchlines with the title and use of players' names.

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Some Short Reels

"I Do"—Harold Lloyd—Pathe

Type of production.....2 reel comedy

"I Do" is a witty satire on married life that shows Harold Lloyd at his best. It is full of new business and a lot of old fun told in a new way. Lloyd marries and tires his very best to settle down to life with the babies. He wheels the carriage through the streets, but it is discovered to contain a gallon bottle of wine. A very funny episode takes place in the start of the comedy where Lloyd conducts the baby carriage through the traffic. The destructive child in the family holds the center of the stage when he hacks up the furniture and goes through the other maddening pranks so normal to energetic children. A good deal of fun is obtained from the baby's milk bottle and an attempt to put on the nipple. The climax of this domestic comedy comes in the dead of the night when the family think a burglar is attempting to break into the house just as the baby has been finally put to sleep. The cat gets into a white stocking and creates a strange looking sight that helps scare the household and sustain the comedy. To add to the confusion the bad boy sets off his fireworks in the house and Lloyd has the task of dodging the rockets. There is a great deal of human interest in this comedy which will be recognized and laughed at by the audiences who see it. The comedy is wholly domestic and is certain to strike home. You will make no mistake by giving your people a chance to laugh at this one.

"The Cat and the Canary—Aesop's Fables—Pathe

Type of production.....1 reel cartoon

This animated cartoon tells the story of a cat who admired a caged canary, and shed bitter tears when the bird flew off and married. The canary's husband one day grew tired of his wife's "sinkers," and started a row which ended up in his coming home drunk. The injured bride returned home to the cat and told her tale of woe. The enraged cat devours the husband, and so nice did he taste, that he also ate the canary. The moral brought out by this animated tale is that, "Evil Wishes come Home to Roost." This is also brought up-to-date by showing a long flight of steps leading to "success," and the envy that the failures have for those who succeed. The analogy in this, as in many of the previous cartoons, is far fetched. The animation and drawings are also not as carefully done as in the first few of this series.

"Sunless Sunday"—Mermaid-Educational

Type of production.....2 reel comedy

This comedy is very timely and will get a good many laughs. The subject deals with the Sunday Blue Law and the reformers who desire to take the sun out of Sunday in an "Easy Street" setting. Jimmie Adams is featured in this production and takes the part of a police reporter on the village Gazette. Jimmie is in love with the pretty Sunday editor who disguises herself as a boy and visits the workers' hall on Saturday night to get a story. Jimmie changes clothes with the bar tender and all goes well until some "prominent clubmen" arrive in the shape of policemen. At the hour of midnight a push button is pressed and the entire place is converted into a mission prayer meeting. Some very funny scenes follow where Jimmie fights two roughnecks in the wine cellar, and where they capture the girl and drive off in a Ford car. The action in this is brisk and snappy and some of the comedy situations are new and also very funny. On the whole this is one of the best of the Mermaid series. There is an idea behind it and it is well carried out. If you are looking for a comedy that is certain to bring a laugh and is timely get a view of this one.

"Nature's Masterpieces"—Hawley Pictures

Type of production.....1 reel scenics

The first of this series travels through the Catskills and over the Shawangunk Mountains. The views are familiar ones and have been shown several times before. Unfortunately most of the shots in this series appear on the screen like stills and resemble our old stereopticon views. This is because there is little or no motion given to the lens of the camera. It is just setting up the camera aimed upon a pretty view and grinding off forty or fifty feet. Attention and interest cannot be held for very long unless motion or a human element is introduced, like the man and the dog in the Bruce Scenics, or the constantly unfolding panorama so often illustrated in the Burton Holmes Travel Pictures. The second of this series illustrates various views through the Delaware Valley. In this one, as in the other, the views are almost all detached from one another, and there is little or no attempt made to give a smooth and continuous impression of this district. The titles are much too long and literary,and the air brushed art work is very poor and distracting. Of course these scenics would be greatly helped by radical cutting and retitling, but the inherent defect of lack of motion or interest could only be remedied in the next productions.

"In the Bonnie Brier Country"—Bruce-Educational

Type of production.....1 reel scenic

This is a very beautiful scenic of Scotland. Both the Hhighland and Lowland scenes are faithfully reproduced, and a lot of atmosphere retained. An old Scotch piper is shown blowing his bags, and children are seen playing at the beach. The camera is then turned upon old farm houses, country roads, beautiful lakes, mountain sheep and the shaggy Highland cattle. The smallest and narrowest building in Scotland is also shown and the sign on the house reads, "Prohibition Hotel." The greater part of the negative has been tinted in delicate shades, adding greatly to the pictorial quality of the landscapes reproduced. The scenic ran a week at the Capitol, in New York, as part of a short reel program, and formed a very suitable filler.

"Spiking the Spooks"—Vanity-Educational

Type of production.....2 reel comedy

There is very little in this that is new or extra funny. The young husband in this comedy is pursued by his creditors, and seeks refuge in an unoccupied house. Here he meets a gentleman crook and is knocked unconscious. In the meantime his wife arrives with the real estate agent to look over the house. Each believe that the noise made by the other is caused by spooks. An encounter takes place with the crook, and when the police arrive they inform the young debtors that they won the $10,000 reward that has been offered for the capture of this man. This money will just pay for the house and all ends happily. There is a good deal of padding in this and a little repetition which only retards the action. The comedy situations are quite artificial and unconvincing.

Short Reels

"Giants of Industry"—Kineto

Type of production.....1 reel nature study

The life of the ant is illustrated in the first part of this nature study reel. The insects are shown reconstructing their mounds, and also surrounding a piece of meat. An interesting shot in this section of the reel shows the ants capturing a large bumble bee. The second part of this nature picture is devoted to some intimate fly studies. The process of laying eggs, and the maggots emerging from the soil are both illustrated. The anatomy of this pest-carrying insect is finally shown in this mildly interesting scientific film. The picture would prove more valuable as a film for non-theatrical showings.

"Peaceful Alley"—Warner-Federated

Type of production.....2 reel comedy

This is the first Warner-Federated comedy featuring Monty Banks, and while it contains very little that is original it is nevertheless full of sure-fire comedy stuff. Monty Banks is discovered riding in a limousine, but as the view widens it is found that the limousine is on a freight train and Monty is ordered out. A purse, cop and dog furnish the comedy motive for the introduction of the picture. The main theme is "Peaceful Alley," another byway leading directly off Charlie's "Easy Street." Instead of becoming the cop of the alley, Monty becomes the rent collector. His popularity can readily be imagined, and a good deal of healthy slapstick follows. Most of the laughs in the comedy are created in the scenes which are full of action and exaggeration. Although Monty Banks is not ingenious in his devices he nevertheless gets a good deal of activity and life into his work. In the end he succeeds in quieting the terrors of the alley, and marries the pretty Salvation Army lassie. On the whole this is a good comedy production and is certain to receive a long series of laughs whenever it is shown.

Pathe Review No. 115

Type of production.....1 reel magazine

The subjects included in this issue make up a reel of average interest and come up to the standard of the series. An Indian club swinger demonstrates his art in both normal and slow motion. The artist makes sketches in and about the quaint village of Provincetown. In this the camera records the drawings and also the reality. The hand colored section of the magazine is devoted to scenes of Tours, the home town of Balzac. Some of the surrounding country is also shown. The magazine is typical of the series and holds the interest throughout.

"Teaching the Teacher"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Snub" Pollard is the star in this one and he is assisted by "Sunshine Sammy" and Marie Mosquini. There is a good idea in back of this comedy even though it has been used before, though not in exactly the same manner. The setting is a burlesque on the life of the North Carolina mountaineers. The cemetery is filled with dead school teachers, and "Snub Pollard" arrives as the new master to the old moonshining school boys. "Sunshine Sammy" takes the role of a little tough who dots his i's by shooting at the blackboard. Simple arithmetic is accomplished with the aid of a rifle and some Government Revenue officers. Men are counted more easily when they are dead. An exciting session takes place on the first day of school, and during recess hour a keg of moonshine is uncovered. As the barrel is carried into the schoolhouse it springs a leak and a match lit by a searching revenue officer causes the explosion that blows the place to bits. The comedy is full of action, and some new business that is certain to get a good laugh and a long smile all the way through. This is one of the very best of the Pollard series.

"Movie Chats" No. 55—Kineto

Type of production.....1 reel magazine

Ship-building in Sicily with all its primitive methods is illustrated in the first part of this combination travel and human interest magazine. Women opening clams are shown before the camera is brought almost half way around the world to record the gathering of the almond crops in California. Canvas is spread beneath the trees before the nuts are shaken from the branches. Before going into the nature section of this magazine some views are shown of a religious procession in Barcelona, Spain. The nature subject again covers some of the North American animals, and includes the porcupine, prairie dog, Rocky Mountain sheep, fallow deer, Alaskan bear and several other familiar beasts. This number of Urban's Movie Chats is of average interest, and ends by showing some views of New York iron workers on top of a sky-scraper.

"Snooky's Twin Troubles"—Chester-Federated

Type of production.....2 reel comedy

Snooky is improving, but most of the comedy produced in the above two reels come through situations that Snooky the monk helps uncover rather than create. Some new and novel situations are presented, and for an animal comedy there are more than the average number of laughs produced. Removing the eggs from under a hen Snooky substitutes a string of sausages and in time a string of puppies are hatched. A prize is offered for the best pair of children, and the bad man steals the handsome twins and receives the prize. But Snooky saves the day and rescues the children in his own typical way. As a whole this two reel comedy is one of the best featuring Snooky, the almost human ape.

"The Black Ace"—Holman Day-Pathe

Type of production.....2 reel drama

"The Black Ace" is the first offering of the new series of Holman Day two reel dramas of life in the Maine woods. Edgar Jones and Edna May Sperl have the leading roles in the production. There is an idea behind the first of this outdoor series that might bear development, but its success will require a little higher type of story than is presented in "The Black Ace." The picture opens with the arrival of a spoiled millionaire and his daughter to the Maine woods. After having failed with four guides the rich man allows his daughter to pick the fifth one. Edgar Jones plays the guide, and realizing that father and daughter have been spoiled by wealth he proceeds to make them do the work about the hut. Then it happens that they are captured by real bandits, and while they are held prisoners Jones gets a bundle of sticks and a lot of blankets and rigs them up on branches in such a way that when a cord is cut the sticks and blankets jump forward and resemble men with rifles behind bushes. When this is accomplished Jones jumps forward and tells the bandits that they had better surrender for they are surrounded. After the father and daughter are saved he discloses his identity and shows the telegram that he received from his father, a friend of the rich man, telling him to treat the pair good and rough. Then comes the clinch. About the average, excepting that the locations are different.

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R-C Pictures Corporation produces a minimun of 26 pictures each year, supplying exhibitors with a diversified program of superior independent motion pictures—clean, approved pictures.

September is harvest month for the independent exhibitor. Let us help you reap a harvest of clinking coin at your box-office.

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LIST OF PROUCTIONS

DUSTIN FARNUM
in
"Big Happiness"

WM. CHRISTY CABANNE'S
powerful human document
"THE STEALERS"

Al Christie's
6 reel comedy drama
"SO LONG LETTY"

PAULINE FREDERICK
in
"A Slave of Vanity"

OTIS SKINNER
in
"Kismet"

MAE MARSH
in
"The Little 'Fraid Lady"

Edith Storey
in
"THE GOLDEN HOPE"

Sessue Hayakawa
in
"THE FIRST BORN"

"SEVEN YEARS' BAD LUCK"
with
Max Linder

GEORGE BEBAN
in
"One Man in a Million"

Christie Film Co. presents
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with T. Roy Barnes

William Christy Cabanne's
leaf from a woman's soul
"WHAT'S A WIFE WORTH"

"GOOD WOMEN"
directed by Gasnier

MAE MARSH
in
"Nobody's Kid"

J. N. Naulty and Gardner Hunting
present
"IF WOMEN ONLY KNEW"

"BEACH OF DREAMS"
a drama of caste and castaways
by H. DeVere Stacpoole

Sessue Hayakawa
in
"BLACK ROSES"

J. P. McGowan
in
"COLD STEEL"

PAULINE FREDERICK
in
"SALVAGE"

Haworth presents
"THE GREATER PROFIT"
with Edith Storey

R-C PICTURES CORPORATION

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

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News of the Week in Headlines

Monday

Loew's State to show pictures and vaudeville. New York theater retained for 10 years.

Famous Players close 2,400-day booking deal in New York.

Senate to investigate inroads of foreign-made productions.

Local musicians out on strike.

Tuesday

Universal censor party gathers in Chicago preliminary to coast trip.

Broadwest Films, Ltd., English producer, shuts down three studios.

"J'Accuse" for United Artists release.

H. O. Davis making series for Associated Prod., Inc.

New York theaters may have operators' strike.

Decla Bioscop taken over by National Bank of Germany in big deal.

Wednesday

M. P. T. O. reports 22 states protest against Motion Picture Day. Marcus Loew opposes method.

F. B. Warren Corp. acquires new product.

Pathe to test censors' power in courts. News reel scenes involved.

Theda Bara to resume picture making.

Paul Brunet returning from Europe.

Thursday

R-C Pictures withdraw from Motion Picture Day.

Alfred Lever here to arrange for new Stoll release.

Motion Picture Commission and National Association will hold "get-together" meeting.

Adolph Zukor denies Criterion is to revert to the legitimate.

Friday

National M. P. T. O., New York unit and Pathe to jointly test constitutionality of Lusk-Clayton law.

M. P. T. O. to meet Adolph Zukor Tuesday. Other work planned.

Results expected from Universal's censorship confab.

Court action threatened over Triangle's "The Three Musketeers."

Foreign producers voice protest against tariff in Washington.

Allied Laboratories Association, Inc., asks pointed queries of Bay State Film regarding "Lab" situation.

Saturday

T. O. C. C. writes 11 local exchanges asking stand on percentage bookings.

New plan under way for Motion Picture Day.

Pardoning the bad is injuring the good"—Benjamin Franklin.

Step on the Gas—
Not on the Brake

Keep your eye on the road—not on the wheel.

There's plenty of sunshine ahead—enough for everyone in the entire motion picture industry.

Yesterday I talked with a prominent exhibitor—one of the biggest little fellows in Greater New York. He operates three open-air shows during the summer months and he offered to prove to me by his books that his airdomes have DONE MORE BUSINESS IN THE LAST SIX WEEKS THAN ANY LIKE PERIOD IN ANY PREVIOUS YEAR.

What do you think of that?—and right here in New York City.

And a little exhibitor from down Maryland way just asked me what all the howling was about. He told me his only trouble was finding good pictures. Fair enough, eh?

Of course, it's been hot. It gets that way most every summer and people like the mountains and seashore and amusement parks, but that doesn't mean the business has gone to the bow-wows.

Take the government tax reports. They show a decided gain in the first five months of the year. And that's fact and not theory. Production is picking up both here and on the coast. All of the big fellows with vision are clearing the decks for action. The last three months have been hard on the sharpshooters—but howling and loafing is not living. Living is doing, and the doers have appreciated the economic reaction that we are just emerging from and are acting accordingly.

Say a good word for the other fellow occasionally—keep your feet on the ground—it's not such a bad old industry after all.

JACK ALICOATE

1921-22

40 from Selznick

SELZNICK PICTURES

ELAINE HAMMERSTEIN

IN

Six Splendid Productions

SOLD AS A SERIES

The Most Charming Star the Screen Has Ever Known—Norma Talmadge's Only Rival for Premier Honors—the Pride of the Selznick Organization.

Beginning with—

"HANDCUFFS OR KISSES"

From the Story by Thomas Edgelow
By Permission of Young's Magazine
Directed by George Archainbaud

SELZNICK PICTURES

EUGENE O'BRIEN

in

Six Powerful Attractions

SOLD AS A SERIES

The Idol of the Picture Going Public. Home First in Countless Popularity Contests Conducted Throughout the Country.

Beginning with—

"CLAY DOLLARS"

By Lewis Allen Browne
Directed by George Archainbaud

SELZNICK PICTURES

CONWAY TEARLE

in

Six Superb Productions

SOLD AS A SERIES

The Strongest Personality Amongst the Players of His Day. Faultless Portrayer of the Kind of Screen Roles that Appeal to the Most Critical Theatregoers.

Beginning with—

"SHADOWS OF THE SEA"

By Frank Dazey
Directed by Alan Crosland

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

OWEN MOORE

in

Four Great Com

SOLD INDIVIDUALLY

Irrevocably Established in the Motion
of Fame as the Originator of the Most
Type of Screen Comedy Ever Devised.

SIX

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ELZNICK
REG. U.S. PAT. OFF.
PICTURES

Greatest Domestic
ma Ever Screened

MAN'S
HOME"

RALPH INCE
RODUCTION

BY ANNA STEESE RICHARDSON
AND EDMUND BREESE

Most Effective
otoplay Cast
er Assembled

SELZNICK SUPREME SIX
This Is the Second

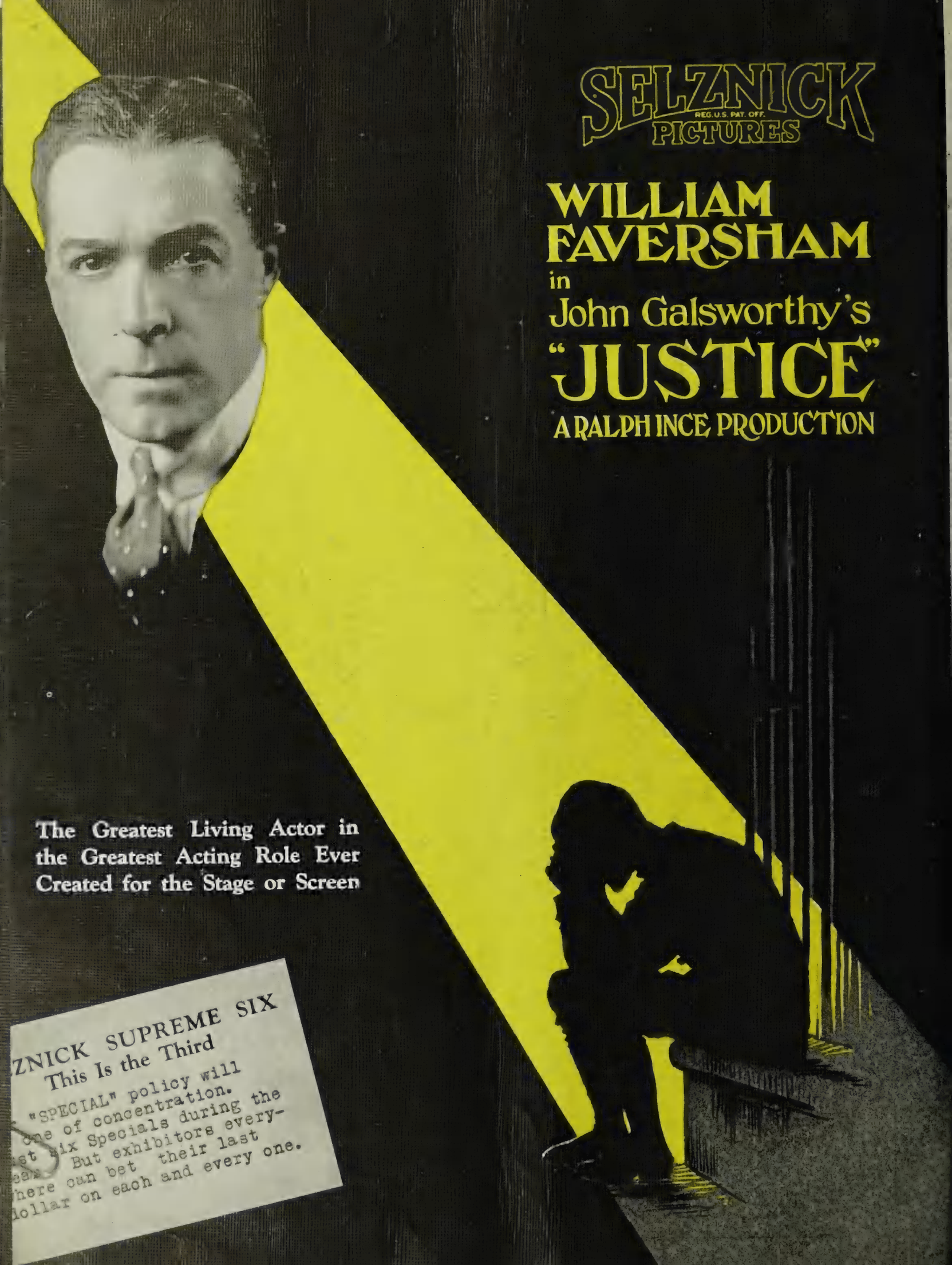
Our "SPECIAL" policy will be one of concentration. Just six Specials during the year. But exhibitors everywhere can bet their last dollar on each and every one.

"CONCEIT"

By Michael J. Phillips
Directed by Burton George

Powerful Screen Drama Told in Action Pictures That Appeal to All Classes of Theatregoers.

A Cast Known Wherever Photoplays Are Shown.


SELZNICK
REG. U.S. PAT. OFF.
PICTURES
WILLIAM FAVERSHAM
in
John Galsworthy's
"JUSTICE"
A RALPH INCE PRODUCTION
The Greatest Living Actor in the Greatest Acting Role Ever Created for the Stage or Screen
ZNICK SUPREME SIX
This Is the Third
"SPECIAL" policy will
one of concentration.
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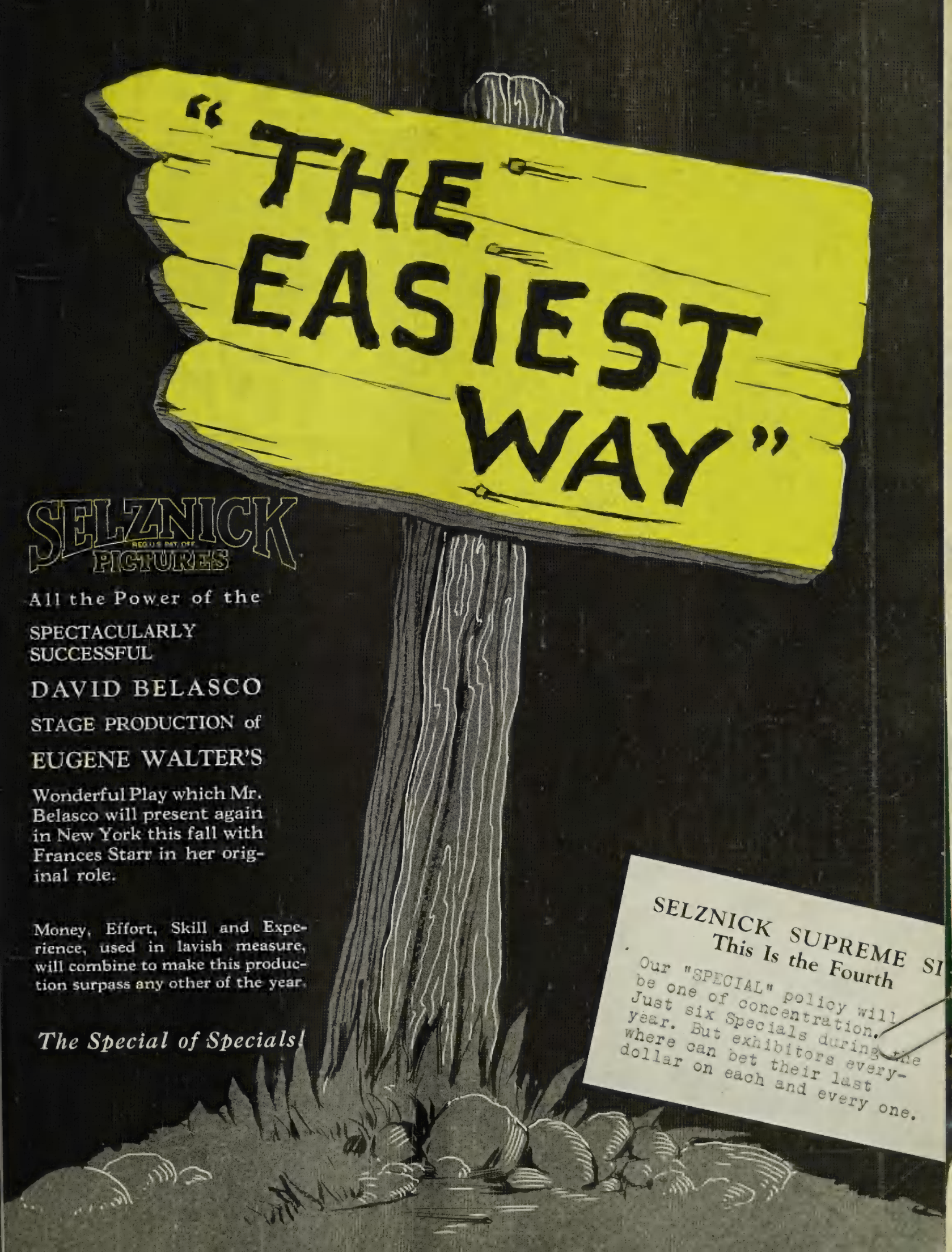
here can bet their last
ollar on each and every one.


"THE EASIEST WAY"
SELZNICK PICTURES
REG. U.S. PAT. OFF.
All the Power of the
SPECTACULARLY SUCCESSFUL
DAVID BELASCO
STAGE PRODUCTION of
EUGENE WALTER'S
Wonderful Play which Mr. Belasco will present again in New York this fall with Frances Starr in her original role.
Money, Effort, Skill and Experience, used in lavish measure, will combine to make this production surpass any other of the year.
The Special of Specials!
SELZNICK SUPREME SI
This Is the Fourth
Our "SPECIAL" policy will
be one of concentration.
Just six Specials during the
year. But exhibitors every-
where can bet their last
dollar on each and every one.

Brilliant Revivals

CONSTANCE TALMADGE

in SIX OF HER BEST

SOLD AS A SERIES

Beginning with—"SCANDAL"

By Cosmo Hamilton

Directed by Charles Giblyn

Presented by LEWIS J. SELZNICK

NORMA TALMADGE

in SIX OF HER BEST

SOLD AS A SERIES

Beginning with—"POPPY"

By Cynthia Stockley

Directed by Edward José

Presented by JOSEPH M. SCHENCK

SELZNICK PICTURES

REG. U.S. PAT. OFF.

Their Finger On-

"The World's Greatest News Reel"

Leading theatres everywhere
find their patrons like it best

TWICE WEEKLY-SUNDAY and THURSDAY

Lewis J. Selznick, Publisher

Selznick News

LET'S MAKE MONEY

I want to keep on making money. And I can't unless you do.

So I'm turning out forty money-making pictures for the coming year. If we don't all clean up on this lay-out we'd better get out of business.

You can buy these forty, or any part of them, at my Select exchanges—which means that you'll get real service and a square deal.

You can take my word that it's been many a long day since Old Man Opportunity has knocked at your door with such a rich bundle as this.

SELECT SP PICTURES

Louis B. Mayer STANDS BEHIND THESE TRADEMARKS

SELZNICK PICTURES
REG. U.S. PAT. OFF.

6	Productions Starring ELAINE HAMMERSTEIN Sold As a Series	6
6	Productions Starring EUGENE O'BRIEN Sold As a Series	6
6	Productions Starring CONWAY TEARLE Sold As a Series	6
4	Productions Starring OWEN MOORE Sold Individually	4
6	Special Productions SELZNICK SUPREME SIX Sold Individually	6
6	Revivals Starring NORMA TALMADGE Sold As a Series	6
6	Revivals Starring CONSTANCE TALMADGE Sold As a Series	6

F-O-R-T-Y!

LEE A. OCHS
presents

BRYANT WASHBURN
in
The Road to London

By David Skaats Foster
Distributed by
ASSOCIATED EXHIBITORS Inc.
through Pathe Exchange Inc.

The Sensation of the Day

You heard about it for months. You heard that it was the newest thing in pictures. You heard that it was a veritable sensation.

Right now in the biggest theatres it is making good on everything predicted for it. It is the fastest, snappiest comedy drama ever filmed and it is going over BIG.

Are you in on it?

BRYANT WASHBURN
in The ROAD TO LONDON

The Why Of It

Bryant Washburn in a better role than he ever had before.—

Scenes taken on the actual locations of the story with a superb cast under an American director—

American Dash, Laughter, Romance set in Buckingham Palace grounds, Windsor Castle, Westminster Abbey, Trafalgar Square, and all of dear old London—

The Greatest Novelty in Pictures.

ASSOCIATED EXHIBITORS, Inc.
35 West Forty-fifth Street
New York City

Foreign Representative
Sidney Garrett, 25 West 45th Street
New York City

Distributed by
Associated Exhibitors Inc.
through Pathé Exchange Inc.

Fitzmaurice Provides Good Production for Stage Play

George Fitzmaurice Prod. with Richard Barthelmess

"EXPERIENCE"

Paramount

DIRECTOR ..... George Fitzmaurice
AUTHOR ..... George V. Hobart
SCENARIO BY ..... Waldemar Young
CAMERAMAN ..... Arthur Miller
AS A WHOLE.....Very well produced picture, splendid photography and capably acted
STORY.....Moral told by means of allegory; is not preachy but fairly fictitious in character
DIRECTION.....Splendid; general detail and handling of players good; discretion in judgment
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Effective
CAMERA WORK ..... Good
PLAYERS.....Richard Barthelmess gives nice performance in featured part; well known players and altogether capable portrayals
EXTERIORS ..... Satisfactory
INTERIORS ..... Good
DETAIL ..... Well taken care of
CHARACTER OF STORY.....Youth forsakes love for pleasure and temptation, only to return after meeting disillusion
LENGTH OF PRODUCTION.....6,510 feet

In the first place George Fitzmaurice has taken a piece that is widely known as George V. Hobart's stage success and secondly, he has provided the usual Fitzmaurice production with all the flourishes and expenditure that goes with them. Waldemar Young has written a scenario that conforms about identically to the original and regardless of the missing dialogue the screen version should gain a second popularity for Hobart's work.

The entertainment value of "Experience" as a film, as well as when it was presented on the legitimate, is going to depend upon the taste of the individual. If they like allegory, they'll be delighted with "Experience." On the other hand, if they won't be entertained with a figurative manner of treating the subject, then "Experience" isn't likely to impress. And still again, the picture has a decided box office value because of its well known title, and again because of the variety of sequences upon which the story touches regardless of its allegorical symbols; and certainly because of the way in which Fitzmaurice has produced it.

There are numerous gorgeous sets, particularly that of the Primrose Path. Artistic photography and lighting effects are always evident and direction and detail generally have been given good attention. A cast headed by Richard Barthelmess portrays the symbolical characters. Marjorie Daw is charming as Love, Lilyan Tashman is a dashing Pleasure, Nita Naldi not quite as much Temptation as she was in "Dr. Jekyll and Mr. Hyde," Kate Bruce a real Mother, and other well known names are John Miltern, Helen Ray, E. J. Ratcliffe, Betty Carpenter, Florence Flinn and Sybil Carmen.

Youth leaves his Mother and Love, his sweetheart, to follow Ambition. He takes the wrong road and follows Pleasure to the Primrose Path, where he is introduced to Intoxication and Chance, and upon following their ways meets up with Starvation. His friend Ambition disappears, and after an encounter with Temptation he remembers his mother and seeks a meeting with Work. He fails and seeks comfort in Vice and Crime. Later he again meets Temptation, who tells him of his mother's death. He returns to the country home, where Love welcomes him and Ambition returns to show him the right path.

Well Known Title, Cast and Production to Offer

Box Office Analysis for the Exhibitor

Regardless of whether or not there will be those who won't find entertainment in allegorical spectacles, you will doubtless find that they are the minority and you ought to be able to make a real box office joy out of "Experience." First of all, you have a title that is already popularized because of the stage play, and then you can use the name of the producer and get them in by recalling other lavish productions of his such as "Idols of Clay" and "Paying the Piper." Say that this is his biggest and best yet.

You have Richard Barthelmess' name to use prominently and others in the cast are known to your patrons. A prologue would be effective and Paramount will distribute extensive exploitation material and press sheets to aid you in putting it over. The rest is up to you. Announcements well in advance should be used and if you handle it properly you ought to play "Experience" for a run.

JESSE L. LASKY PRESENTS

Cecil B. DeMille's

PRODUCTION

"The Affairs of Anatol"

By Jeanie Macpherson
Suggested by Arthur Schnitzler's *play*
and the paraphrase thereof by Granville Barker
With an all star cast including

Wallace Reid	★	★ Gloria Swanson
Elliott Dexter	★	★ Bebe Daniels
Monte Blue	★	★ Wanda Hawley
Theodore Roberts	★	★ Agnes Ayres
Theodore Kosloff	★	★ Polly Moran
Raymond Hatton	★	★ Julia Faye

THE supreme box-office sensation of the twentieth century.

Never in the history of entertainment has there been such a combination of stars, director and author.

People have been talking about it for the past year.

They'll still be talking about it for the next ten.

The only way to lose money on it is—not to show it!

And that's a loss that no theatre in America can afford.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

Plenty of Action if Conventional Plot is No Objection

Buck Jones in
"TO A FINISH"
Fox

DIRECTOR ..... Bernard Durning
AUTHOR ..... Jack Strumwasser
SCENARIO BY ..... Jack Strumwasser
CAMERAMAN ..... Frank Good
AS A WHOLE.....Usual western with plenty of action if you don't mind it being improbable
STORY.....Not at all original; of the most conventional western formula; gives star plenty of opportunities
DIRECTION.....Keeps it moving but occasionally lets it run too "wild"
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Up to standard
STAR.....Must have been weary from fighting when he finished this
SUPPORT ..... Regulation types
EXTERIORS ..... Some good shots
INTERIORS ..... Satisfactory
DETAIL ..... All that's required
CHARACTER OF STORY.....Ranch owner's son accused of cattle rustling by enemy has to do some fighting to get the guilty one
LENGTH OF PRODUCTION ..... 5,000 feet

No one will be likely to complain of lack of action in "To A Finish," because it starts out with fighting and ends with fighting, and there's fighting all the way through, so that it might well have been called "From Start to Finish." Anyway Buck Jones puts plenty of pep into the role of ranchman, and folks who don't mind glaring improbabilities as long as they provide action, will be thoroughly well satisfied with Jones' latest offering.

Jack Strumwasser's story contains no new situations. The plot is of the most conventional western order and has been used time and again, but it is doubtful if any previous picture has outshone "To a Finish" when it comes to fights. There is love interest; of course, Helen Ferguson being the girl in the case, and eventually the plot resolves itself into a matter of who'll win the girl.

Some thrills in the way of riding and fights on stairways, roofs and the like will be well received, and in the last reel when the hero scales a cable to rescue the girl he loves, a fairly god thrill is furnished. However, there is an obviously unreal setting showing the hero's horse standing on a precipice holding the cable. The "rocks" look anything but real. A chase that is supposed to take place at night is done in broad daylight. The blue tint was evidently forgotten. Buck Jones does his usual good work, and other are G. Raymond Nye, Norman Selby and Herschel Mayall.

Terry has been unable to persuade Tom Blake and his father to sell him their ranch. He decides to make life miserable for Tom, and frames a cattle rustling charge upon Tom. The sheriff's daughter, Doris, is engaged to marry Terry, and when Tom saves her life she calls him a cattle rustler. Tom likes Doris and decides to make Terry pay for the false accusation. Later Doris overhears a conversation which convinces her of Tom's innocence and she also learns that Terry is plotting to kill Tom.

In a fight in Terry's store, Tom is wounded. He escapes, and Doris hides him in her home. Terry arrives, and when he cannot find Tom, carries Doris to his mountain cabin. Tom follows and in the fight Terry and his man are hurled to their deaths in the canyon below, while Dorise admits her love for Tom.

Star's Name and Lots of Fighting to Talk About

Box Office Analysis for the Exhibitor

For the fan crowd you couldn't show them anything they'd like better than "To a Finish." They don't care a whole lot whether the story is new or the plot conventional. As long as it has action, that's enough for them. And you can promise continual action in Buck Jones' latest. Appeal particularly to the men and boys of your patrons. They'll be delighted even if it is probably a bit "rough" for the women folks.

If the star is well liked so much the better. Use his names prominently in announcements and say: Buck Jones' latest picture is just what it says—a fight 'To a Finish.' See how he turns the tables on Bill Terry." The Fox press sheet will supply you with materials for exploitation and newspaper announcements. Catchlines for your program, posters and stills for the lobby can also be secured.

New Cowboy Star Provides Some Thrills in Riding

"THE JACK RIDER"

Aywon Film Corp.—State Rights

DIRECTOR ..... Charles R. Seeling
AUTHOR ..... Quinn Williams
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Splendid western, full of fine action and some thrills that are really worth while
STORY.....Insignificant of itself; it is the by-play and action that counts
DIRECTION.....First rate; has distributed the excitement and makes the thrills register
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Mostly bright exteriors
CAMERA WORK ..... Excellent
PLAYERS.....A regular cowboy fellow who calls himself Big Boy Williams is featured player; good types
EXTERIORS.....Many fine scenes, especially long shots
INTERIORS ..... Few
DETAIL ..... All right
CHARACTER OF STORY....Tenderfoot ridiculed by professional cowboys shows them what he really can do
LENGTH OF PRODUCTION ..... 5,000 feet

"The Jack Rider," which Aywon is offering for distribution on a state rights basis is one of the livest westerns of a wild and woolly variety that has been shown recently. It is full of new stunts and a rodeo meet provides some of the best thrills that have yet been filmed along these lines. In this connection it might be said that the cameraman deserves no small amount of credit, for he has been remarkably successful in following the bucking steers and wild horses. The photography also, is first rate.

The story itself is unimportant and the plot one of the most conventional imaginable. But that doesn't keep "The Jack Rider" from being a thoroughly satisfactory western that will certainly delight admirers of this type of entertainment. The picture introduces a new cowboy player who isn't given stellar prominence but certainly deserves it, and what's more, threatens to offer keen competition to Tom Mix, Buck Jones and other actor-cowboys out Hollywood way.

The action is played against splendid natural backgrounds that are interesting of themselves, and there are several long shots and panorama views that are excellent. In the last reel there is a sure-fire thrill that is the best thing in the picture. A run-a-way automobile is photographed from the machine itself, showing the road ahead of it and finally when it reaches the precipice, the film is cut and the next shot shows the machine hurling down the side, with the driver landing on a road on the side of the mountain while the auto continues on to crash on a lower grade.

The cowboy who calls himself Big Boy Williams offers some fine stunts, many of them registering genuine thrills. In the story he is a tenderfoot who inherits a ranch out west. The cowboys decide to have some fun with him by getting him to ride horses that are not broken, and finally by persuading him to enter the rodeo contests. He surprises them by carrying away the prize and later when the town badman frames a robbery so that Big Boy is blamed for it, the tenderfoot's little pal, played by Will Rogers, Jr., releases him from the jail. Big Boy captures the real thieves and wins the belle of the town.

You Can Promise a Real Live Western

Box Office Analysis for the Exhibitor

This ought to be a big hit with men and boys and in fact anybody who likes westerns of the wild and woolly variety. "The Jack Rider" gets its name from the fact that the tenderfoot is given a jackass to ride. Some fair comedy is derived from his appearance on the animal. But you can promise lots of excitement and some genuine thrills, especially in the rodeo sequence. There isn't a great deal of shootin' or knock-'em-dead stuff. It's all honest-to-goodness action, some real fights and dare-devil riding.

There aren't a great many westerns floating around that have as much action as this so you'll do well to get it, particularly if you cater to a crowd that likes excitement in their entertainment. Catchlines will get them interested and probably your exchange can supply you with posters.

Ray in a Mystery Story That Will Satisfy

Charles Ray in
"A MIDNIGHT BELL"

Chas. Ray Production—Asso. First National Pictures
DIRECTOR ..... Charles Ray
AUTHOR ..... Charles Hoyt
SCENARIO BY .....Richard Andres
CAMERAMAN ..... George Rizard
AS A WHOLE.....A good picture, though somewhat out of the ordinary for Charles Ray
STORY.....From Charles Hoyt's stage play; given thoroughly "spooky" atmosphere and adequate production
DIRECTION.....Star does his own directing again with satisfactory results
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Good
STAR.....Pleasing as usual; less comedy in this role
SUPPORT.....Van Dyke Brooks does fine bit; Doris Pawn leading lady
EXTERIORS ..... Adequate
INTERIORS .....All that's required
DETAIL ..... Requisite
CHARACTER OF STORY.....Drummer stranded in tank town makes good by solving riddle of the haunted church
LENGTH OF PRODUCTION.....6,140 feet

Charles Ray's latest production, "A Midnight Bell," is the first feature picture shown on Broadway that displays the new state censorship seal of approval—No. 7—so at least exhibitors will feel safe, as far as any interference from that body is concerned, in playing it. Once more Ray is his own director and he has done very well with Charles Hoyt's stage play.

"A Midnight Bell" is quite a good deal different from anything Ray has done recently. It hasn't nearly the humorous touches of either "Scrap Iron" or "The Old Swimmin' Hole," but for a picture of its type makes thoroughly satisfactory entertainment. "A Midnight Bell" is more of a mystery story with an atmosphere of ghosts and spooks. In this connection it might be definitely stated that Ray has injected a genuine "spooky" atmosphere and the haunted church presents such a realistic interior that you almost imagine you can smell the stale air of a closed-up place.

The star is a stranded drummer who starts in search of ghosts, and while the part doesn't offer Ray many opportunities for his comedy bits, there's one particularly good moment where he has a splendid chance to show what he can do in the way of facial expression. And that is where he sits in the haunted church awaiting the appearance of the ghosts and at the same time tries to act unconcerned and read one of Sir Conan Doyle's hair-raisers. Of course there is also a romantic twist that is nicely woven in. A fair suspense is created through the appearance of three or four men, crooks, of course, who turn out to be the supposed ghosts.

Martin Tripp (Ray) is a failure at selling rubber heels, but he joins forces with Abner Grey in a small tank town and puts Grey's general store on a paying basis. Labaree, who boards with Grey and his daughter, as does Tripp, dares Tripp to spend a night in the little haunted church. Tripp agrees and spends an awful night, but doesn't admit it. Tripp decides to make further investigation into the spook theory, and goes to the church again another night. He discovers that a band of crooks have dug a tunnel from the cellar of the church to the bank and are about completing the job. In the meantime Annie, Grey's daughter, who works in the bank, is kidnapped by the crooks to get the combination to the safe. Naturally Charlie shows up the crooks, is the hero of the town and marries the girl.

Offers Satisfactory Entertainment and Is Sure to Please Fans

Box Office Analysis for the Exhibitor

Charles Ray is sure to please his admirers in this story that is rather a good bit different from any of his pictures shown lately. "A Midnight Bell" is taken from Charles Hoyt's stage play and if you let them know a little of what it is all about it shouldn't be difficult to get them coming in. Say that Ray spends a night in a haunted church. Lots of freak exploitation stunts will provide amusement as well as advertise the picture for you. You might get up a "spook" lobby display.

First National's press sheet offers a first rate caption. "Charles Ray, travelling salesman. Gets fired in hick town. Fights ghosts and bank bandits! 'A Midnight Bell' has laughs and thrills." Ray, ringing the church bell while bound and gagged, would be a good bit to show if you get a print in advance.

Good Production Given Unreal Story

J. L. Frothingham presents
"PILGRIMS OF THE NIGHT"
Associated Producers, Inc.

DIRECTOR ..... Edward Sloman
AUTHOR ..... E. Phillips Oppenheim
SCENARIO BY .....Edward Sloman
CAMERAMAN ..... Tony Gaudio
AS A WHOLE.....Good production given to unconvincing story. Lacking in human interest
STORY.....Adapted from the novel, "Passers By," by E. Phillips Oppenheim. Crook melodrama mingled with high society lacks characterization
DIRECTION.....Very good. Some splendid combinations
PHOTOGRAPHY ..... Splendid
LIGHTINGS.....Well varied. Good throughout
CAMERA WORK.....Above the average. Some unusual and well composed shots
PLAYERS.....Fair. Present good types
EXTERIORS ..... Good
INTERIORS ..... Suffice
DETAIL.....Given proper attention. Continuity could be improved
CHARACTER OF STORY.....Amateur English criminologist dabbles with crime in Paris and follows up clue many years later in London, winning for himself a bride and recovering the money
LENGTH OF PRODUCTION.....About 5,500 feet

This is another case where a novel by a well-known writer makes better fiction than it does a picture, for which it was certainly never intended. While the story is very colorful, contains mystery, romance, and creates suspense and contrast, still its dramatic value is lost by a weak climax and very unconvincing characters. Some splendid types are created, but as they fail to behave as humans they gather little sympathy and fall short of becoming real characters. There are many troublesome knots in this story which may well be explained away in a book, but make for illogical sequence when presented in so direct a medium as the film.

The director has succeeded in giving this story a splendid production and has paid much attention to his sets and detail. Some splendid lighting effects were obtained and in many places much atmosphere created. But in spite of all this care several minor details are overaccented and only tend to divert the attention from the main theme. Much of this, however, could be improved by a little cutting. Some large sets are used and in the first reel a good many extras employed.

The story tries to combine mystery and romance. Gilbert Hannaway is an English amateur detective and while in Paris he frequents a fashionable gambling resort run by two crooks. The crooks engage in a bank robbery and are raided that night. The money, however, is not found, as it is stolen during the raid by a hunchback, who also saves the daughter of one of the criminals and escapes through a secret passage. One of the crooks goes to prison, but the other escapes and falls heir to the title of Lord Ellingham. The girl and the hunchback travel their weary way seeking vengeance, but they meet only with poverty and starvation, while at the same time the hunchback carries with him the stolen millions. At last in London the girl finds Lord Ellingham, due to a clue given her by Hannaway, the amateur detective, and after making an attempt upon his life she discovers that he is her father. The hunchback and the French crook, who has escaped from jail, manage to kill each other and the stolen money is found by Hannaway in the hunchback's piano and is returned to the French police.

Fair Entertainment; Will Amuse

Box Office Analysis for the Exhibitor

If your audience is not over critical they will probably be amused by this one, for it will hold their attention and interest regardless of inconsistencies. Lay stress upon the mystery theme of this production rather than the romance.

You can probably create some interest by telling about the girl, who swears to kill the man, not knowing that he is her father. Mention the amateur detective, who solves the mystery that baffles the French police. You may also mention the fact that the hunchback has a trained monkey that does some good work. A trailer of a section of this run a week before would create curiosity and catchlines would help. The majority will be satisfied.

Story Has Undergone Changes In Transference To Screen

May Allison in

"BIG GAME"

Metro

DIRECTOR ..... Dallas Fitzgerald
AUTHORS.....Willard Robertson and Kilbourn Gordon
SCENARIO BY.....Edward T. Lowe, Jr.
CAMERAMAN ..... Jackson Rose
AS A WHOLE.....Looks as though it has undergone a change, probably in anticipation of new censor board
STORY.....Adaptation of stage play rearranges the original considerably, thereby weakening the story
DIRECTION.....Fair; hard to judge because film has evidently been extensively cut
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Adequate
CAMERA WORK .....All right
STAR.....Will please her admirers; hasn't photographed well in this
SUPPORT.....Forrest Stanley satisfactory leading man; Edward Cecil contributes good performance
EXTERIORS ..... Usually good
INTERIORS .....Often don't look real
DETAIL ..... Suffices
CHARACTER OF STORY.....Wife discouraged with husband's cowardice plans ruse to make him fight for her
LENGTH OF PRODUCTION.....About 5,000 feet

Whether Metro feared the all-wicked hand of the new censor board or thought that a change in the stage version was necessary for photoplay purposes isn't known, but it is evident that the original "Big Game" as written by Willard Robertson and Kilbourn Gordon and played for a short while on Broadway last winter, has undergone radical changes. And it would seem that the change has been wrought since the picture was finished. The synopsis in the press sheet and also stills would indicate this.

The story really has to do with a French Canadian hunter, who makes love to every woman he meets. In the play he follows the young Mrs. Winthrop and her cowardly husband out into the wilds and through his attack upon the wife brings out the husband's dormant fighting spirit. The husband kills the Frenchman and wins back his wife's love and respect. In order to make the change numerous titles have been employed, which tell you that the wife hires the Frenchman to make love to her in order to arouse her husband's courage. A good deal of cutting was probably necessary and altogether the piece runs smoothly despite obvious jumps. The alteration has, however, practically eliminated all dramatic bits.

The production is adequate, although there are some very unreal exterior and interior sets which show up quite a good deal because there are other real backgrounds to offer contrast. The title writer hasn't used very good judgment in comparing the film hero's "watchful waiting" policy to that of ex-President Wilson's. There's no mistaking the inference since the title decorator has provided a very good likeness of Mr. Wilson.

Larry Winthrop has had too much "mothering" and not enough "knocks." His bride, Peggy, is disappointed when she becomes aware of his cowardice and insists that she accompany him North on a business trip. She is disgusted altogether when Larry apologizes to Jean, a French trapper, just because Larry dropped a cigarette upon Jean's boot. Peggy plans to put some pluck into her husband and bribes Jean to follow them to a cabin in the wilderness, promising him $500 if he can make her husband jealous enough to fight for her. The ruse proves effective, Jean gets the money and Larry wins back his wife's love.

Catchlines Can Be Employed To Get Them Interested

Box Office Analysis for the Exhibitor

The majority of screen patrons won't know that the screen version of "Big Game" is pretty much different from the stage play, so the fact that Metro has seen fit to change the story about shouldn't make any difference. There aren't any thrills or dramatic moments to talk about, but you can probably interest them sufficiently with catchlines such as: "Just because your husband isn't a fighter don't think he's a coward. If you want to make sure do what May Allison does in 'Big Game,' and find out for yourself."

Metro is releasing the picture in about five reels, and even though the piece contains little action, it is easy to follow and not long enough to make them complain even if they don't like it a whole lot. The star's admirers will be satisfied.

Interesting Picture Though It Has Some Unconvincing "Meller"

Snowy Baker in

"THE FIGHTING BREED"

Aywon Film Corp.—State Rights

DIRECTOR ..... Wilfred Lucas
AUTHOR ..... Wilfred Lucas
SCENARIO ..... Not Credited
CAMERAMAN ..... Not Credited
AS A WHOLE.....Interesting production and good action with a few thrills; star does good work
STORY.....Rather far-fetched melodrama in latter reels but atmosphere makes it fairly attractive
DIRECTION.....Adequate; laid the "meller" on a little too thick in latter reels
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Good
STAR....Works fast and furnishes lots of excitement
SUPPORT.....Wilfred Lucas best known; some excellent types
EXTERIORS ..... Beautiful
INTERIORS ..... Satisfactory
DETAIL ..... Suffices
CHARACTER OF STORY.....Australian ranch owner falls in love with girl and saves her life then discovers she is daughter of his neighbor
LENGTH OF PRODUCTION ..... 5,000 feet

The Aywon Film Corp. will release a series of pictures made in Australia, starring Snowy Baker. "The Fighting Breed" is the first, and if only from an atmospheric viewpoint the picture is interesting. It doesn't take long to discover that it is different, the exterior shots showing the quaint buildings and the country itself makes the film interesting. The opening reel contains a distinct novelty. It shows a kangaroo hunt. There are some good pictures of the queer looking animals dodging the hunters and a close up of one that failed to escape.

There are two or three preliminary flash-backs that introduce the star and give him an auspicious place in the story, that of Brian O'Farrell, the last of a noted Australian family. Wilfred Lucas, who is known to film patrons in this country, is the author of the story, and appears in a minor role in the picture. The piece contains a good deal of action of which the first half is the best. The famous Brian owns a ranch but is not known to the hands except through his signature. He gets a lot of fun out of appearing incognito and scrapping with his own employees, until they discover who he really it.

The latter reels run into melodrama that affords some more action and plenty of fights, but the "meller" is laid on just a trifle too thick in spots. It switches from the fine open country to the back alley-ways of a city, and brings in the badger game and a crook sequence to show how the star can scrap. A slight romantic twist is developed also.

Brian O'Farrell has a neighbor, John MacDonald. John's daughter is a settlement worker in a nearby city. Brian had not seen her since she was a child. Sometime later, in the city, Brian is a victim of the old badgar game and is laughing off his own stupidity when he hears cries for help. He finds that a girl whom he had once admired in a hotel is being help captive by the crooks. He fights to free her, and after some thrilling sequences and various fights, manages to bring her to safety only to learn that she is MacDonald's daughter.

Has Good Atmosphere and Enough Action to Recommend It

Box Office Analysis for the Exhibitor

A good many will find "The Fighting Breed" interesting, even if the story doesn't particularly appeal to them. It has a certain pictorial value and some good bits prior to the entrance of the melodrama in the latter reels. The crook sequence may be just a bit unsavory, but from a viewpoint of acting, there is some good work done in this part of the picture and the underworld people portrayed by unusually fine types.

You can promise them that the film lives up to its title and that Brian O'Farrell surely came of "The Fighting Breed." Perhaps the star isn't known but you can make promises for him and they'll likely want to see his next picture. He certainly works fast and does his best to furnish excitement. Wilfred Lucas should be well known enough to warrant using his name. Posters can be displayed and stills in the lobby should attract attention. You might also mention that the picture was made in Australia.

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Brings Back The Days of Ten-Twenty-Thirty Meller

"THUNDERCLAP"
Fox

DIRECTOR ..... Richard Stanton
AUTHOR ..... Paul H. Sloane
SCENARIO BY ..... Paul H. Sloane
CAMERAMAN ..... George Lane
AS A WHOLE.....Very wild melodrama of the old school variety that can never be accepted seriously
STORY.....A disconnected lot of sequences, poorly constructed and full of weak sentiment
DIRECTION.....Has done good work on two thrills but they lose their effect because they are not new; otherwise very poor
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Good
PLAYERS.....Haven't any chance to be human nor do real things; just so many actors and actresses picked to play the parts
EXTERIORS ..... Satisfactory
INTERIORS.....Poor; rich man's home looks like funeral parlor
DETAIL ..... Much too much
CHARACTER OF STORY.....Gambler who causes all the mischief is finally killed in the last reel
LENGTH OF PRODUCTION.....About 8,000 feet

"Thunderclap," one of the three new Fox specials that had Broadway debuts last week, is about as bad a "movie" as has reached the screen of late. It is without excuse, except for the two thrills it offers, which are really good of themselves, but even they are not new. The rapids and falls thrill of "Way Down East," and the race track sequence of "Checkers" have been done over to splendid results, admittedly, but to witness its only two good moments you are required to sit through two hours of wild "ten-twenty-thirty" meller, which by this time has supposedly been relegated to the shelf for all time.

But Paul Sloane has made a thorough resume of all the old hokum, and director Stanton has picturized them in all their blazing glory. Then a cast has been selected which displays amazing ability for demonstrating the facts contained in the scenario. And that is about all the performances amount to—a series of demonstrations, one worse than the other. J. Barney Sherry is a wife-beating gambler, who makes all kinds of wicked faces close-up to the camera. Mary Carr, the suffering old lady of "Over the Hill," presents one of the most agonizing pantomines ever seen anywhere outside of a hospital. The sympathy which the author and director try to gain for her through picturizing her physical ailment is a pathetic attempt that never gains the spectator's sympathy, but rather incurs his displeasure. Violet Mersereau is the heroine, who wears such a mussed up wig she looks as though she never combed her hair. John Daly Murphy looks too much like his name to play Wah Leong. Thomas McCann, a little colored boy, does a good turn.

Lack of space forbids telling the story in its entirety, but to give an idea of a few of its situations the following will do. The opening reel gives it a happy start by showing the principals in their childhood, delightfully played by children. Later, the little girl's father takes her into his gambling house so that her beauty will bring "customers." Tommy, employed by the gambler, has a horse which he has been training for a race. The gambler fears that Tommy's horse "Thunderclap" might win, and plots to do away with the horse. Of course Tommy's steed wins and in the meantime the hero rescues the daughter from a Chink who has kidnapped her. The gambler is shot in the back and his crippled wife's recovery is brought about through the shock.

Has Two Good Thrills To Recommend It

Box Office Analysis for the Exhibitor

"Thunderclap" can't very well be recommended as a specimen of present day picture production. Except that you are aware it is a new picture you would really believe it had been made years ago, and was revived for the sake of comparison with the great strides made in the making of pictures in recent years. A pity such isn't the case. The production is billed as "The Greatest Race Track Drama Ever Staged" though you're almost beginning to lose hope of seeing a race at all, so close it is to the end. The race is really good, but it isn't sufficient to put over the other seven reels of wild melodrama.

In downtown districts where those who patronize picture theaters want melodrama of this variety, "Thunderclap" will undoubtedly go over, and they'll think it is great, but as entertainment for the educated picture-goer of today, it is way off the mark. Other than its two thrills, there is nothing to talk about.

Story of Revenge Has Unhappy Ending

Lottie Pickford in

"THEY SHALL PAY"

Playgoers Pictures—Associated Exhibitors

DIRECTOR ..... Martin Justine
AUTHOR ..... Not credited
SCENARIO BY ..... Martin Justine
CAMERAMAN .....L. William O'Connell
AS A WHOLE.....Satisfactory piece of entertainment, not particularly original, but nicely presented
STORY.....Episodic in development, though it holds the interest very well throughout
DIRECTION.....Wastes no time in unnecessary detail; gets to the point in good fashion
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Average
STAR.....Has ability and personality to make up for good looks
SUPPORT.....Suitable; includes Allan Forrest, Paul Weigel, Lloyd Whitlock and George Periolat
EXTERIORS ..... Satisfactory
INTERIORS ..... Adequate
DETAIL ..... Quite all right
CHARACTER OF STORY.....Girl devotes her life to avenging the wrong done her father by four business associates
LENGTH OF PRODUCTION.....5,000 feet

"They Shall Pay" brings back to the screen a star who is probably not well known on her own account, but whose name ought to be worth something mentioned in connection with the title. Lottie Pickford never became very prominent for her work in pictures and she is not as good looking as her brother or sister, but she has ability and a certain manner of sincerity that makes her a likeable person. She has little difficulty in winning the sympathy of the spectator in the role of Margaret Seldon.

The story has revenge for a motive and is developed rather episodically, but it moves along at a satisfactory pace and the interest is well sustained despite its anti-climatic character. The dramatic moments are well handled, though they do not attain any great heights nor appear particularly forceful. No time has been wasted in unnecessary detail and even though at times a little fuller explanation might make matters a little more plausible, still it is easy to follow. The direction is adequate and the production values altogether proper. Some close observers will note that Miss Pickford wears unusually long dresses in the few full shots shown.

The ending is fairly abrupt and unexpected. It is logical enough and it all depends upon whether or not they like unhappy endings. The last victim of the girl's revenge happens to be a son of one of the men who wronged her father. Even though she is in love with him she goes through with her vow of revenge. There is one incident which may tend to throw you off the track. The father had previously given the daughter the names. After she leaves the room he looks again at the four names and from his actions it would seem that he had suddenly remembered something which he should have told the girl. Some folks may think that this was intended to make the ending different by proving that the last man was not to blame. Nevertheless nothing comes of the incident and the unhappy conclusion goes.

Margaret Seldon promises her dying father to make Allan Forbes, Courtland Wells and Amos Colby pay for the false imprisonment which causes his death. She ruins Colby financially, spoils Wells' chances for a money marriage and finally frames a forgery charge upon Forbes, regardless of the fact that she is in love with him.

Should Please Enough to Get It By

Box Office Analysis for the Exhibitor

A good many picture-goers like this kind of entertainment and will find "They Shall Pay" thoroughly interesting. It has improbabilities, but they will be overlooked if the general atmosphere of the story pleases them. On the other hand, the revenge idea does not appeal to some and perhaps they will not receive the picture so agreeably. For a one-time showing though you aren't likely to hear any kicks because there will be enough in the audience who will be satisfied.

You have the name of Lottie Pickford to attract, inasmuch as she has "Pickford" in her name and then, too, folks may be curious to see what another member of Mary's family can do. Some attractive stills can be secured for lobby display and there are players in the cast who should be known to your patrons. Catchlines and exploitation generally will help.

Some Short Reels

"Spot Cash"—Roach-Pathe

Type of production.....1 reel comedy

"Snub" Pollard and Marie Mosquini both appear in this single reel comedy, but little "Sunshine" Sammy is absent. Pollard is the keeper of a country grocery store, and Marie Mosquini is the cashier and wrapper. The village sports sit around the stove and settle the problems of the Nation. The clerk sets up an opposition establishment and Pollard's stock is appropriated for the purpose. At a moment when the action appears to drag, a custard pie is rushed into the comedy. To get back his stock "Snub" dresses his boys up as firemen, and pretending that the shop is in danger they bring all the groceries home and all ends well. While this comedy is full of clean humor, it is nevertheless, not up to the best of this series.

"After the Dough"—Federated Film Exchanges

Type of production.....2 reel comedy

The Hallroom Boys manage to get a good deal of fun out of prohibition and a pint of iodine. Their comedy work is growing in strength with each new production. No technical stunts are overlooked in producing their comedy effects. In "After the Dough" a clever bit of double exposure work helps puts over an additional laugh. There is a reason why millionaires are found standing on a bread line at the opening of the comedy. The reason is a pint bottle of liquor. The Hallroom Boys get their loaf of bread and the fun comes from trying to keep them away from it. A dog, a baby, a policeman and a pool of water do their best to get the loaf away from the boys. In the end they discover that the flask contains iodine instead of whiskey. There is a good deal of life and action in this two reel comedy and more than the average number of laughs are produced. Your people are certain to like this one.

"In Shanghai and Macao"—Burton Holmes—Paramount

An animated map draws a line across the Pacific and locates Shanghai on the Chinese coast. The first views of the town are recorded from the river. The Bund, Shanghai's main street, is shown in detail. Street traffic and the park along the river front are also illustrated before the camera is turned upon the intimate life of the natives. In the Canton river harbor, not very far south of Hong-Kong, the old port of Macao is located on the animated map before it is actually visited. This old Southern Portuguese port, with its quaint buildings and many gambling houses, is recorded in the second part of the magazine. The reel ends with views of street life in Macao and several close ups of a public letter writer practicing his art.

Pathe Review No. 117

Type of production.....1 reel magazine

The slow motion analysis comes first in this review and illustrates the chutes in Coney Island. The nature section is culled from scenes in Yellowstone National Park. The natives of the park are caught by the camera. They include buffaloes, bears and some of the smaller animals. Scenes along the East Side of New York offer some good character sketches and introduce some human interest before the feature of this magazine is recorded. The feature is hailed as the greatest archaelogical find of modern times, and illustrates unique objects recently found in an Egyptian expedition carried out by the Metropolitan Museum of Art. Many of these objects reveal phases of life in Egypt many centuries before Christ. This is an interesting and well balanced magazine.

"Stealin' Home"—Century-Universal

Type of production.....2 reel comedy

A lot of new stuff effectively done accounts for the success of this comedy production. Harry Sweet is featured in this comedy and manages to put over a good many laughs. A brand new stunt is created when Harry eats a lump of soap thinking it candy and discovering his mistake drinks a glass of water. From that moment on bubbles pour forth from his mouth and float through the room much to the anxiety of his boss. On his way home he stops off at the ball game and is mistaken for the new pitcher. The work that Harry Sweet does in the pitcher's box is novel and very funny. At one time he scores a point by swinging his arm so violently that a dust storm is created and the batter is almost blown away. At the bat he hits a homer but runs around the diamond the wrong way, but discovering his mistake he goes around again the other way and slides home and out of the field. This comedy is full of new stuff and will get a good many laughs when shown. No matter how cold your audience may be they are certain to warm up to this one.

Some Short Reels

"The Mayor of Groper Hole"—Universal

Type of production.....2 reel western

Art Acord is the mayor of the town in this two reel Western, and he goes through the regulation stunt of closing up the dive single handed. There isn't very much pistol play for this type of production, but there are some very good fist fights and knock-outs. Art Acord is mayor of the town, and his girl insists that he close up the saloon and gambling den. This he does and after collecting fines from each he is attacked by the bad men and the money is found missing. His pals bail him out of jail, and in the end his girl confesses that she took the money in order to teach him a lesson. This time the dive is closed for good and the activity is transferred to the little church across the street. This is an average Western that runs true to form and presents a mild though pleasing entertainment.

"The Donkey in the Lion's Skin"—Aesop's Fables—Pathe

Type of production.....1 reel cartoon

This is one of Paul Terry's "Aesop's Film Fables" illustrating the old fable in a humorous way. The poor donkey in this cartoon revolts against the mistreatment he receives from the hands of his master. Finding a lion's skin in the barn he puts it on and leads everyone to believe that he is the king of beasts. But unfortunately his bray gives him away and he is returned to the yoke of a beast of burden. The concluding moral reads: "Fools lose their best opportunities by talking too much." This animated cartoon is one of the very best of this series.

"Chicken Hearted"—Vanity-Educational

Type of production .....1 reel comedy

The boy next door is a little chicken hearted, but he nevertheless has courage enough to send the girl a note that he will call for her the next day disguised as a notorious bad man. The girl's father sees the note and spends the next twenty-four hours exercising and getting ready to entertain the coming visitor. But the real bad man arrives and gets the punishment meant for the boy. The boy too arrives in a costume similar to the wild man and the chase is complicated by the mistaken identity. Finally they are both locked into a closet, and when the door is again opened the bad man is discovered licked and beaten by the boy, who saves the day and wins the girl. Dorothy Orth takes the part of the girl and Earl Rodney does the chicken hearted boy in this mildly entertaining comedy offering.

"Name the Day"—Hal Roach-Pathe

Type of production.....1 reel comedy

"Snub" Pollard is the groom and Marie Mosquini the bride in "Name the Day." Waiting at the church is the main theme of this comedy. "Snub" is found all dressed up with Sunshine Sammie as best man, waiting at the First Baptist Church on Second Street. The bride and the guests, however, are waiting at the Second Baptist Church on First Street. At length "Snub," realizing his mistake, rushes to the right church only to find that the party had already left. He takes a cab home and smashes into the bride's car. They rush into each other's arms and run to the court. While speaking to the judge the license in "Snub's" pocket takes fire and the fire department turns the hose into the court room. Finally the knot is tied, and as the happy couple are departing they are showered with rice, shoes and flowers; but in the bouquet that struck "Snub" a brick had been concealed. There is plenty of life and action in this comedy which is sure to get a great many laughs from your audience.

"The Secret of Butte Ridge"—Tom Santschi—Pathe

Type of production.....2 reel western

"The Secret of Butte Ridge" is the first of a new series of two reel westerns starring Tom Santschi to be distributed by Pathe. The story of this runs true to form, but it does not present anything out of the ordinary. It would do quite well for the average audience, but would not go if your people were in any way critical. Silent Jim Sutherland has a secret sorrow. At length a city financier, his daughter and her fiance all arrive to this Western town and engage Silent Jim as guide to look into some timber land. Silent Jim recognizes the girl's fiance as the man who killed his wife many years before and stole the gold. The truth is revealed in the same cabin that was once Silent Jim's home. An old Indian proves the statement and the bad man is very satisfactorily disposed of. The photography is fair and the supporting cast adequate.

"The Danger Man"—Universal

Type of production.....2 reel western

Jack Perrin does the part of a cowboy editor and is the hero of this two reel western. Jim Corey makes an excellent bad man and can be counted upon to produce a good deal of hate. Jack as editor of the town paper clashes with Jim, the proprietor of the dive. The girl works in the newspaper office and is in love with Jack, but is ignorant of the fact that her father is the real leader of the gang. When the news becomes known she refuses ta believe it and prevents Jack from printing it in the paper. The public, however, learn of this and storm the house of the girl's father, who confesses his guilt and promises to go straight. All ends happily. This is an average western with enough action and plot to hold the interest of an average audience. It presents little that is new or original and would not do for high-brow audiences, but would go well where average westerns attract.

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Release Date			Footage	Reviewed
		AMERICAN FILM CO.		
		(Distributed through Pathe Exchanges)		
		A Light Woman	7,000	9-26-20
		The Gamesters (Margarita Fisher)	6,000	———
		The Blue Moon (Elinor Field-Pell Trenton)	6,000	———
		Their Mutual Child (Margarita Fisher-Nigel Barry)	6,000	———
		Sunset Jones (Chas. Clary & Irene Ritch)	5,000	4-24-21
		Payment Guaranteed (Margarita Fisher)	5,000	———
		ASSOCIATED EXHIBITORS, INC.		
		(Distributed through Pathe)		
		The Riddle Woman (Geraldine Farrar)	6,000	———
		The Devil (George Arliss)	6,000	1-23-21
		What Women Will Do (Anna I. Nilsson)	6,000	2-13-21
		The Rider of the King Log	7,000	4-22-21
		The Road to London (Bryant Washburn)	4,713	6-12-21
		ASSOCIATED PRODUCERS		
Feb.	6	Made in the Kitchen (Sennett)	2,000	———
	13	A Small Town Idol (Mack Sennett)	5,000	2-20-21
	27	A Perfect Crime (Allan Dwan)	5,000	2-27-21
May	1	I Am Guilty (J. Parker Read, Jr.)	6,500	4-24-21
	15	Home Talent (Mack Sennett)	6,000	6-19-21
	29	Mother O'Mine (Thos H. Ince)	6,044	6-5-21
June	12	The Broken Doll (Allan Dwan)	5,000	6-19-21
	19	The Foolish Matrons (Maurice Tourneur)	6,544	7-3-21
	26	The Ten Dollar Raise (J. L. Frothingham)	5,726	5-15-21
July	17	Greater Than Love (J. Parker Read, Jr.)	6,000	7-24-21
	24	Devotion (Associated	5,669	7-3-21
Aug.	7	Cup of Life (Ince)		———
		EQUITY PICTURES CORP.		
		For the Soul of Rafael (Clara Kimball Young)	6,000	5-30-20
		Keep to the Right (Edith Taliaferro)	6,000	———
		Whispering Devils (Conway Tearle)	6,000	———
		Mid-Channel (Clara Kimball Young)	6,000	9-19-20
		Hush (Clara KiKmball Young)	6,000	5-1-21
		Charge It (Clara Kimball Young)	6,900	5-29-21
		Straight From Paris (Clara Kimball Young)	6,000	———
		Heedless Moths (Audrey Munson)	5,000	6-19-21
		Black Panther's Cub (Florence Reed)	5,800	2-20-21
		FAMOUS PLAYERS-LASKY CORP.		
June	5	The Traveling Salesman (Roscoe Arbuckle)	4,514	5-1-21
	5	The Wild Goose (Cosmopolitan)	6,497	5-15-21
	12	White and Unmarried (Thomas Meighan)	4,458	6-12-21
	12	Appearances (Donald Crisp Prod.)	5,336	7-3-21
	19	One a Minute (Douglas MacLean)	4,510	6-26-21
	19	The Bronze Bell (Thos. Ince Spec.)	5,507	7-10-21
	26	Sham (Ethel Clayton)	4,888	5-29-21
	26	The Wise Fool (Geo. Melford Prod.)	6,768	6-5-21
July	3	The Woman God Changed (Cosmopol. Prod.)	6,306	6-5-21
	10	Too Much Speed (Wallace Reid)	4,629	6-19-21
	10	Mystery Road (Paul Powell Spec.)	4,965	7-31-21
	17	Life (All-Star Cast)	6,500	11-14-20
	24	The Great Moment (Gloria Swanson)	6,372	7-31-21
	24	Behind Masks (Dorothy Dalton)	4,147	7-10-21
	31	Lost Romance (Wm. DeMille Prod.)	6,443	5-15-21
Aug.	7	The Princess of York (Donald Crisp Prod.)		———
	14	The Whistle (Wm. S. Hart)	5,359	7- 3-21
	14	Passing Thru (Douglas MacLean)		———
	21	Conquest of Canaan (Thomas Meighan)	6,900	7-17-21
	21	Wealth (Ethel Clayton)	5,141	7-10-21
	28	Crazy to Marry (Roscoe Arbuckle)	4,693	8-7-21
Specials		**FOX FILM CORP.**		
		Blind Wives (Special Cast)	7,000	1-9-21
		A Connecticut Yankee in King Arthur's Court	7,000	2- 6-21
		Skirts	7,000	———
		The Queen of Sheba		4-17-21
		A Virgin Paradise	8,000	8-7-21
		Shame	8,000	8-7-21
		Thunderclap	8,000	———
		William Farnum Series		
		His Greatest Sacrifice	6,000	5-1-21
		Pearl White Series		
		The Mountain Woman	6,000	2- 6-21
		Know Your Men	6,000	———
		Beyond Price	5,000	5- 8-21
		Tom Mix Series		
		A Ridin' Romeo	5,000	6-5-21
		The Big Town Round-Up	5,000	7-10-21
		After Your Own Heart	5,000	8-7-21
		Louise Lovely		
		The Little Grey Mouse	6,000	10-31-20
		Partners of Fate	5,000	2-20-21
		While the Devil Laughs	5,000	———
		William Russell Series		
		Colorado Pluck	5,000	5- 8-21
		Children of the Night	5,000	6-19-21
		Singing River	5,000	7-24-21
		Shirley Mason Series		
		The Mother Heart	5,000	6-12-21
		Lovetime	5,000	7-10-21
		Ever Since Eve	5,000	7-31-21
		Edna Murphy and Johnnie Walker		
		Live Wires	5,000	7-3-21
		20th Century Brand		
		The One-Man Trail (Buck Jones)	5,000	3-27-21
		The Tom Boy (Eileen Percy)	5,000	———
		Big Town Ideas (Eileen Percy)	5,000	5-15-21
		Get Your Man (Buck Jones)	5,000	5-19-21
		Straight from the Shoulder (Buck Jones)		7-3-21
		Maid of the West (Eileen Percy)	5,000	7-17-21
		FIRST NATIONAL		
		Scrambled Wives (Marguerite Clark)	6,460	5-29-21
		The Kid (Charles Chaplin—Big Five)	5,300	1-16-21
		Trust Your Wife (Katherine MacDonald)	5,525	———
		Love's Penalty (Hope Hampton)	4,675	6-12-21
		The Passion Flower (Norma Talmadge)	6,755	4-10-21
		The Oath (R. A. Walsh Spec.—Big Five)	7,806	4-17-21

Release Date			Footage	Reviewed
		Jim the Penman (Lionel Barrymore)	6,100	3-27-21
		The Girl in the Taxi (Mr. and Mrs. Carter DeHaven)		———
		Sowing the Wind (Anita Stewart—Big Five)	6,000	1-16-21
		Lessons in Love (Constance Talmadge)	5,923	6-12-20
		Bob Hampton of Placer (Marshall Neilan Prod.)	7,268	5- 8-21
		Gypsy Blood (Pola Negri)	5,921	5-15-21
		Playthings of Destiny (Anita Stewart)	6,200	———
		Courage (Sidney Franklin Prod.)	6,244	6-19-21
		The Sky Pilot (Cathrine Curtis Prod.)	6,305	4-24-21
		Scrap Iron (Charles Ray)	6,747	6-5-21
		Peck's Bad Boy (Jackie Coogan)	5,000	5-1-21
		Golden Snare (James Oliver Curwood)	5,900	7-17-21
		Stranger Than Fiction (Katherine MacDonald)		———
		Wedding Bells (Constance Talmadge)		
		Salvation Nell (Whitman Bennett Prod.)	5,485	7- 3-21
		Nobody (Roland West Prd. with Jewel Carmen)	6,396	7-31-21
		The Child Thou Gavest Me (John M. Stahl Prod.)		———
		The Sign on the Door (Norma Talmadge)	6,000	7-24-21
		A Midnight Bell (Charles Ray)		———
		FEDERATED FILM EXCHANGES OF AMERICA, INC.		
		Nobody's Girl (Billie Rhodes)	5,000	———
		Bonnie May (Bessie Love)	5,000	———
		The Midlanders (Bessie Love)	5,000	———
		Don't Leave Your Husband (Wm. Desmond)	6,200	4-24-21
		Penny of Top Hill Trail (Bessie Love)	6,500	5-1-21
		Hearts and Masks	5,000	———
		Good-Bad Wife	5,000	10-24-20
		The Servant in the House	5,000	8-22-20
		GAUMONT COMPANY		
		Fall of a Saint	6,000	———
		Out of the Darkness	6,000	———
		Infatuation of Youth	6,000	———
		The Edge of Youth	6,000	———
		Branded	6,000	———
		The Thinker	6,000	———
		In the Clutches of the Hindoo (Serial)		———
		GOLDWYN PICTURES		
		What Happened to Rosa (Mabel Normand)	4,200	4-17-21
		Roads of Destiny (Pauline Frederick)	4,955	4- 3-21
		The Highest Bidder (Madge Kennedy)	4,960	———
		Prisoners of Love (Betty Compson)	5,884	1-23-20
		The Concert	5,379	2-27-21
		Guile of Women (Will Rogers)	4,496	3- 6-21
		Bunty Pulls the Strings	6,255	1-9-21
		Hold Your Horses (Tom Moore)	4,610	2- 6-21
		A Voice in the Dark (Frank Lloyd Prod.)	4,255	6-12-21
		Don't Neglect Your Wife (Gertrude Atherton Prod.)	5,649	7-31-21
		A Tale of Two Worlds (Gouveneur Morris Prod.)	5,649	3-20-21
		The Cabinet of Dr. Caligari	5,000	4-10-21
		Snowblind (All-Star)	5,000	5-29-21
		An Unwilling Hero (Will Rogers)	5,000	7-17-21
		Made in Heaven (Tom Moore)	5,000	5-1-21
		Wet Gold (Williamson Prod.)	6,000	7-31-21
		Boys Will Be Boys (Will Rogers)	4,028	5-22-21
		The Old Nest (Reginald Barker Prod.)	8,021	7-3-21
		D. W. GRIFFITH, INC.		
		Way Down East	12,000	9-12-20
		W. W. HODKINSON CORP.		
		Distributing through Pathe)		
		J. L. Frothingham Prod.		
		The Breaking Point (Bessie Barriscale)	5,788	2- 6-21
		The Other Woman	5,800	4- 3-21
		Renco Film Co.		
		Lavender and Old Lace	5,770	5-1-21
		Benj. B. Hampton and Eltinge F. Warner Prod.		
		The Spenders	5,693	1-9-21
		The Man of the Forest	5,880	5-22-21
		National Film Corp.		
		The Kentucky Colonel (Joseph Dowling)	6,000	9-19-20
		Irvin V. Willat Prod.		
		Partners of the Tide	6,150	3-20-21
		The Face of the World	5,700	7-24-21
		Dial Film Co.		
		The Tiger's Coat (Myrtle Stedman)		———
		Hugo Ballin Prod.		
		East Lynne (Mabel Ballin-Edward Earle)	6,634	3-13-21
		The Journey's End	7,000	6-19-21
		Rockett Film Corp.		
		Keeping Up With Lizzie (Enid Bennett)	5,224	5-15-21
		METRO PICTURES CORP.		
June	6	Home Stuff (Viola Dana)	6,000	6-19-21
	20	Fine Feathers (All-Star)	6,000	6-19-21
July	4	The Man Who (Bert Lytell)	6,000	7-17-21
	18	Over the Wire (Alice Lake)	6,000	7-3-21
Aug.	1	Life's Darn Funny (Viola Dana)	6,000	7-31-21
		The Conquering Power (Rex Ingram Prod.)	7,025	7-10-21
Aug.	15	Big Game (May Allison)	6,000	———
Sept.	5	A Trip to Paradise (Bert Lytell)	6,000	———
	19	The Match Breaker (Viola Dana)	6,000	———
		S. L. Productions		
Feb.	28	Without Limit (All-Star)	6,000	2-20-21
		Nazimova Productions		
		Madame Peacock	5,000	10-10-20
Dec.	6	Billions	6,000	12-5-20
		C. E. Shurtleff Prod.		
Nov.	22	The Star Rover (All-Star)	6,000	11-14-20
		The Little Fool	4,800	3-13-21
		Roland West Prod.		
		The Silver Lining (Jewel Carmen)	6,000	2-20-21
		PATHE EXCHANGE, INC.		
May	15	The Lure of Egypt	6,000	———
June	5	The Heart Line	6,000	5-29-21
		The Butterfly Girl (Marjorie Daw)	5,000	5--29-21
		Without Benefit of Clergy	5,300	6-26-21
		Women Who Wait	5,421	———
July	31	The Money Maniac (Perret Prod.)	5,000	7-24-21

Release Date		Footage	Reviewed
	PIONEER FILM CORP.		
	Indiscretion (Florence Reed)	6,000	———
	Oh! Mary Be Careful (Madge Kennedy)	6,000	———
	The Crimson Cross (Vandyke Brooks)	6,000	———
	The Forgotten Woman (Pauline Stark)	6,000	———
	A Millionaire for a Day (Arthur Guy Empey)	6,000	———
	Beyond the Crossroads (Ora Carew)	6,000	———
	In Society (Edith Roberts)	6,000	———
	Wise Husbands (Gail Kane, J. Horbert Frank and Gladden James)	6,000	———
	Idle Hands (Gail Kane and J. Herbert Frank)	6,000	———
	The Leech (Claire Whitney)	6,000	———
	His Brother's Keeper (Martha Mansfield, Rogers Lytton and James)	6,000	———
	Stolen Moments (Margaret Namare)	6,000	———
	The Barbarian (Monroe Salisbury)	6,000	———
	A Man There was (Victor Seastrom)	6,000	2-29-20
	Mystery Mind (15 Episode Serial)		
	ROBERTSON-COLE PROD.		
	Seven Years' Bad Luck (Max Linder)	5,070	5-1-21
	Mistress of Shenstone (Pauline Frederick)	5,900	3-26-21
	See My Lawyer (Christie Comedy Drama)	6,035	6-5-21
	What's a Wife Worth (Wm. Christy Cabanne	5,600	4-17-21
	Good Women (Gasnier)	5,713	7-24-21
	Nobody's Kid (Mae Marsh)	4,975	7-17-21
	If Women Only Knew	5,550	5-29-21
	Beach of Dreams	5,005	6-26-21
	Black Roses (Sessue Hayakawa)	5,600	4-17-21
	Cold Steel (All-Star)	5,800	6-5-21
	Salvage (Pauline Frederick)	5,980	5-22-21
	Live and Let Live (Cabanne Prod)	5,900	5-29-21
	The Greater Profit (Edith Storey)	4,220	6-26-21
	When Lights Are Low (Sessue Hayakawa)	6,000	7-3-21
	Shams of Society	6,000	8-7-21
Special Features	**REALART PICTURES CORP.**		
	The Deep Purple (Walsh)	7,000	5-16-20
	The Law of the Yukon (Miller)	6,000	9-19-20
	The Soul of Youth (Taylor)	6,000	8-22-20
	The Furnace (Wm. D. Taylor Prod.)	6,882	11-28-20
Star Productions			
	Two Weeks With Pay (Bebe Daniels)	4,136	6-5-21
	A Private Scandal (May McAvoy)	4,363	6-19-21
	A Kiss in Time (Wanda Hawley)	4,351	6-19-21
	The Land of Hope (Alice Brady)		———
	Such a Little Queen (Constance Binney)	4,942	7-10-21
	Moonlgiht and Honeysuckle (Mary M. Minter)	4,294	7-24-21
	A Heart to Let (Justine Johnstone)	5,249	7-24-21
	Don't Call Me Little Girl (Mary Miles Minter)	5,214	6-26-21
	Little Italy (Alice Brady)	4,875	7-24-21
	A March Hare (Bebe Daniels)	4,431	7-24-21
	Her Sturdy Oak (Wanda Hawley)	4,590	8-7-21
	One Wild Week (Bebe Daniels)		———
	LEWIS J. SELZNICK ENT.		
Selznick Pictures (Distributed by Select Exchanges)			
Elaine Hammerstein Star Series			
	Miracle of Manhattan	5,000	5- 8-21
	The Girl From Nowhere	5,000	7-17-21
	Remorseless Love	5,000	8-7-21
Eugene O'Brien Star Series			
	Gilded Lies	5,000	5- 8-21
	The Last Door	5,000	6-26-21
	Is Life Worth Living?	5,000	7-24-21
Owen Moore Star Series			
	The Chicken in the Case	5,261	2- 6-21
	A Divorce of Convenience	5,000	———
Conway Tearle Star Series			
	Society Snobs	4,224	3-20-21
	Bucking the Tiger	5,000	5-1-21
	The Fighter	6,000	———
Martha Mansfield Star Series			
	The Fourth Sin	5,000	———
Special Productions			
	The Greatest Love (Vera Gordon)	5,520	1-30-21
	You Can't Kill Love (All Star)	5,500	———
	The Highest Law (Ralph Ince)	5,500	———
	The Road of Ambition (Conway Tearle)	5,500	2-20-21
	The Sin That Was His (Wm. Faversham)	5,600	12-12-20
	Red Foam (Ralph Ince Special)	5,500	———
Select Pictures			
	Mothers of Men (Claire Whitney)	5,000	3- 7-20
	Mountain Madness	6,000	———
	The Great Shadow (Tyrone Power)	6,000	———
	Seeds of Vengeance (Bernard Durning)	5,000	11-14-20
	Man's Plaything (Grace Davison)	5,000	———
	The Servant Question (William Collier)	5,000	6-27-20
	Just Outside the Door (Edith Hallor)	5,000	———
	Who Am I?	6,000	7-10-21
	STOLL FILM CORP.		
	(Distributing through Pathe)		
	Squandered Lives		12-19-20
	The Hundredth Chance		1-2-21
	Mr. Wu	4,650	12-26-20
	The Lure of Crooning Water	7,800	1-16-21
	The Tavern Knight	5,800	1-30-21
	The Flame	6,000	2- 6-21
	The Branded Soul	5,100	2-13-21
	God's Good Man	5,000	———
	The Tidal Wave	5,000	2-27-21
	Bars of Iron	5,100	3- 6-21
	Testimony	5,400	2-13-21
	The Garden of Resurrection	5,500	3-20-21
	UNITED ARTISTS		
Dec 5	The Mark of Zorro (Douglas Fairbanks)	7,500	12-5-20
Jan 9	The Love Light (Mary Pickford)	8,000	1-16-21
	The Nut (Douglas Fairbanks)	5,800	3-13-21
	Dream Street (D. W. Griffith Prod.)	10,100	4-17-21
	Through the Back Door (Mary Pickford)	7,000	5-22-21
	Carnival (Harley Knoles Prod.)	7,300	7-3-21
	UNIVERSAL FILM MFG. CO.		
Jewel Features			
	Once to Every Woman (Dorothy Phillips)	6,000	8-29-20

Release Date		Footage	Reviewed
	Outside the Law (Priscilla Dean)	7,754	1-9-21
	Reputation (Priscilla Dean)	7,158	5- 8-21
Universal Features			
	Cheated Love (Carmel Myers)	5,000	5-29-21
	The Man Tamer (Gladys Walton)	5,000	6-5-21
	The Beautiful Gambler (Grace Darmond)	4,516	6-26-21
	The Fighting Lover (Frank Mayo)	5,000	6-12-21
	The Kiss (Carmel Myers)	5,000	7-3-21
	Thunder Island (Edith Roberts)	5,000	6-19-21
	Desperate Trails (Harry Carey)	4,577	6-26-21
	Short Skirts (Gladys Walton)	4,330	7-10-21
	Man Trackers	5,000	7-17-21
	Luring Lips (Edith Roberts)	4,263	7-24-21
	Danger Ahead (Mary Philbin)	4,353	7-31-21
	A Daughte rof the Law (Carmel Myers)	4,752	8-7-21
Alice Joyce	**VITAGRAPH**		
	The Vice of Fools	5,000	11-14-20
	Cousin Kate	5,000	———
	Her Lord and Master	5,000	———
	The Scarab Ring (Alice Joyce)	5,000	5-29-21
Earle Williams			
	Diamonds Adrift	5,000	———
	It Can't Be Done		———
	The Silver Car	6,000	6-5-21
Corinne Griffith			
	The Broadway Bubble	5,000	11-21-20
	It Isn't Being Done This Season	5,000	———
	What's Your Reputation Worth?	5,000	———
Harry T. Morey			
	The Sea Rider	5,000	5-30-20
	The Gauntlet	5,000	7-25-20
Super Features			
	Dead Men Tell No Tales (Tom Terriss)	7,000	12-19-20
	Black Beauty (Jean Paige)	6,800	1-9-21
	The Heart of Maryland	6,000	5-22-21
Alice Calhoun Prod.			
	Princess Jones	5,000	———
	Closed Doors	5,000	5-22-21
Antonio Moreno Prod.			
	Three Sevens	5,000	2- 6-21
	INDEPENDENT—STATE RIGHTS		
	Every Woman's Problem (Plymouth Pict)	5,000	3-27-21
	The Wakefield Case (World Film)	6,000	4-10-21
	Forbidden Love (Wistaria)	6,000	4-10-21
	Diane of Star Hollow (Producers Security)		4-10-21
	The Nightingale of Paris (C. B. C. Film Sales)	5,000	———
	Heidi (C. B. C. Prizma Feature)	2,000	———
	Lure of the Orient (Aywon)	6,000	———
	Mother Eternal (Abramson)	7,500	4-24-21
	The Galloping Devil (Canyon)	5,500	5-29-21
	The Contrast (Labor F. Service)	6,000	6-5-21
	Be My Wife (Max Linder)	5,000	6-12-21
	Western Hearts (Asso. Photoplays)	4,711	6-12-21
	God's Gold (Pinnacle Prod.)	5,000	6-19-21
	The Golem (Hugo Riesenfeld)	5,000	6-26-21
	The Twice Born Woman (Sonora)	6,000	7-3-21
	Tradition (Sonora)	6,000	7-10-21
	Burn 'Em Up Barnes (C. C. Burr)	5,600	———
	The Fighting Breed (Aywon)	5,000	———
	The Jack Rider (Aywon)	5,000	———

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies: Now or Never, Among Those Present, I Do.

ASSOCIATED PRODUCERS, INC.

Mack Sennett Comedies (2 reels): Made in the Kitchen, She Sighed by the Seaside, Call a Cop.

Ben Turpin Comedies (2 reels): Love's Outcast.

EDUCATIONAL FILM CORP. OF AMERICA

Mermaid Comedies (2 reels): The Simp, April Fool, High and Dry, Moonshine, Holy Smoke, Bang, The Greenhorn, Grief, Sunless Sundays.

Chester Comedies: (2 reels): You'll Be S'prised, Beat It, Ladies' Pets, Just In Time, Ready to Serve, Snooky's Wild Oats, Snooky's Blue Sunday, Snooky's Fresh Heir.

Torchy Comedies (2 reels): Torchy's Millions, Torchy Turns Cupid, Torchy's Double Triumph, Torchy Mixes In, Torchy's Night Hood, Torchy's Big Lead, Crowing Torchy, Torchy's Promotion.

Christie Comedies (2 reels): A Homespun Hero, Shuffle the Queens, Going Thru the Rye, Mr. Fatima, Wedding Blues, Back from the Front, Dining Room, Kitchen and Sink, Movie Mad, Nobody's Wife, Hey Rube, Man Versus Woman, Scrappily Married, The Reckless Sex, Red Hot Love, Short and Snappy, Sneakers, Let Me Explain, Southern Exposure.

Vanity Comedies (1 reel): Take Your Time, Three Jokers, Rocking the Boat, Spooners, Ninety Days or Life, It's Your Move, Spiking the Spooks.

Gayety Comedies (1 reel): Dummy Love, Zero Love, Money Talks, Sweet Revenge, A Handy Husband, Hero-Pro Tom, Standing Pat, Assault and Flattery.

Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.

Bruce Scenics Beautiful (1 reel): Wanderlust, Solitude, The Castaway, By Schooner to Skagway, Tropical Nights, The Banana Special, The Explorers, The Isle of Desire, The Business of Camping, Voices of the Sea, The Will o' the Wisp, Water Trails, The Man Who Always Sat Down, The Merry Little Put Put.

Chester Outings (1 reel): Frozen Thunder, Iguazu the Exquisite, Getting a Polish, Swat the Landlord, There Is No Santa Claus, Rookeries and Squawkeries, Crowning King Blizzard, Frivolous Fijis, Lost a Yodel, Pahs and Papas, Paths of Glory, Something to Worry About, Putting Nature Next, The Worst Was True, Hitting the High Spots, The Red Trail's End, One Peek Was Plenty, Hitting the Hot Spots, Jogging Across Sawtooth.

Chester Screenics (1 reel): Sea Planets—Apartments for Rent, Fine Feathers—They Forgot the Town, Out of the Past, Then Company Came—Art Is Everything, No Hope for the Drys—Silver Silences, Sultans of the Sea—Getting a Toe Hold, From Deer to Dam, Buzz-z-z, Philippine Futurity—An Angle in Idaho, New Wine in Old Bottles, Old Moose Trails.

"Burn 'Em Up Barnes" Burns 'Em Up-It's There

Johnny Hines in
"BURN 'EM UP BARNES"
C. C. Burr Production

DIRECTORS.....George Beranger and Johnny Hines
AUTHOR .....Not credited
SCENARIO BY .....Raymond L. Schrock
CAMERAMEN.....Ted Beasley, Hal Young and Ned Van Buren
AS A WHOLE.....One of the most delightful comedies seen in months, with just enough story to make it worth while
STORY.....What happens to rich man's son who starts on his own. But different from any of them
DIRECTION.....Very good; at times excellent. Some comedy bits immense
PHOTOGRAPHY.....Excellent usually; a few bad spots. .Colored playing cards a feature
LIGHTINGS ..... Usually good
CAMERA WORK ..... Average
STAR.....His usual skittish self, at times very amusing
PLAYERS.....Support unusual, especially for picture of this kind, and includes George Fawcett, Edmund Breese and J. Barney Sherry. . All good
EXTERIORS.....Very good. Particularly fine racing stuff
INTERIORS ..... Looked natural
DETAIL.....Very good. Ralph Spence's titles very funny
CHARACTER OF STORY.....Good enough for any house; clean, wholesome, with lots of laughs
LENGTH OF PRODUCTION.....5,600 feet

Johnny Hines burns 'em up all over the place in his first five-reeler, "Burn 'Em Up Barnes." If Hines can find story material of this type you won't see him in two reelers again. Your crowd is going to like it. That's sure. It's clean, wholesome, with a clinch at the finish for the lovers of lovers, and with a lot of comedy that takes you off at the very start to a mad whirl of laughter. It slows down after the second reel, but then the story begins to get in its work and by the time the clinch comes you realize you have seen a mighty good picture which has, in addition to the many laughs, the thrill of seeing "Burn 'Em Up" rescue a baby from being killed by a train by lifting himself over the beams under a freight on which he is riding, and then they throw in a motor race that for fast skidding and speed takes you dangerously near the edge of your seat. It's mighty good entertainment, especially after seeing a lot of the so-called comedies that have been floating about of late.

Hines is excellent, but George Fawcett and Edmund Breese also fit in as hobos, who Johnny ties up with for awhile before settling down. Some of the best screen comedy found in a long time is in the hobo sequence, especially the stealing of a dollar bill from each other, and then the gambling of the hobos with the placing of a card deftly through the toes is sure fire. But there are many laughable touches all the way.

The story tells how Johnny, son of a motor car manufacturer, starts on his own, is robbed, thrown into a freight car, meets a lot of hobos and casts his life with them until the time comes when he makes good in a little town where he meets the bank president's daughter and, after many incidents, finally wins her. There is a lot of side plot, but it isn't necessary to bother with that here.

The Laughs Plus the Thrills Should Prove Sure Fire

Box Office Analysis for the Exhibitor

This looks like a sure-fire audience picture. It has a flock of laughs that start right at the beginning and carry through for over two reels. Then the laughs let down until the finish, but they are scattered liberally through the rest of it. You can make promises on this and your crowd will surely like it. You might use a phrase like this in your catchlines: "'Burn 'Em Up Barnes' is sure to please you." You can talk about the thrill where Hines rescues the infant, and the motor race is good for a lot of thrills, so you can use that. Talk about the support; their names are well known to fans and Hines should be popular because of his short comedies.

Release Date — Footage Reviewed

Hudson's Bay Travel Series (1 reel): A Tale of the Fur North, Hides—And Go Seek, It's a Great Life—If, An Eskimotion Picture.
World Wanderings (1 reel): In Dutch, South Sea Magic.
Miscellaneous (1 reel): Wilderness Friends, Golf—Slow Motion, Dixie, Kinograms (Two-a-Week).

FAMOUS PLAYERS-LASKY

Paramount-Arbuckle Comedy (2 reels): Rough House, His Wedding Night, Fatty at Coney Island, A Country Hero, The Bell Boy, The Butcher Boy, Moonshine, The Cook, The Sheriff.
Paramount-Burton Holmes Travel Pictures (1 reel): Catching Up in Cairo, Beautiful Bermuda, Old Malacca, Under Cuban Skies, All Aboard for Brindisi, Palma De Majorca, A Little Atlantic, Modern Aspects of Japan, Along the Riviera, Alexandria, Biskea the Beautiful, Present-Day Prague, A Polynesian Odyssey, The Galata Bridge, Monte Carlo, Bazaars of Cairo, Country Life in Bohemia, The City of Algiers, In New Madrid, Liberated Jerusalem, Marseilles, Spanish Children, In the Rice Fields of Japan, The Road to the Pyramids, Calling on the Sphinx, In Barcelona.
Paramount-Burlingame Adventure Scenics (1 reel): Down the Strand in London, Winter Sports in St. Moritz, Kilawea Volcano in Eruption, The Jungfrau Railroad, Wildest Wales.
Paramount-De Haven Comedies (2 reels): Kids is Kids, Spirits.
Paramount-Mack Sennett Comedies (2 reels): Don't Weaken, It's a Boy, His Youthful Fancy, My Goodness! Movie Fans, Fickle Fancy, A Fireside Brewer, Dabbling in Art, Bungalow Troubles, On a Summer's Day, The Unhappy Finish, Officer Cupid, Astray from the Steerage.
Paramount Magazine (1 reel): Pictionary and Cartoons (weekly).
Paramount-Post Nature Pictures (1 reel): From a Piscatorial Angle, The Cloud, A Setting of Ages, Indian Summer, Victory Mountain.
Paramount-Vandenbergh Series (2 reels): Wild Men of Africa, Jungle Dancers, The Lion Killers, Slaying the Hippopotamus, The Land of the Pygmies.

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels): A Dog's Life, A Day's Pleasure, Shoulder Arms, Sunnyside.
Toonerville Trolley (2 reels): The Skipper's Narrow Escape, The Skipper's Treasure Garden, Meeting All Trains.
Henry Lehrman Comedies (2 reels): The Punch of the Irish, Twilight Baby, The Kick in High Life, Wet and Warmer.

FEDERATED FILM

Monte Banks Comedies (2 reels): A Bedroom Scandal, A Rare Bird, His Naughty Night, Nearly Married.
Ford Educational Weekly (1 reel): A Fairyland, The Message, Democracy in Education.

FOX FILM CORPORATION

Sunshine Comedies (2 reels): His Meal Ticket, Three Good Pals, The Janitors, The Big Secret, Verse and Worse, The Simp, His Fiery Beat, Roaring Lions on Parade, His Unlucky Job, The Baby, The Slicker, Pals and Petticoats, Pretty Ladu, His Noisy Still, Hold Me Tight, An Elephant's Nightmare, Chase Me, Farmyard Follies.
Clyde Cook Comedies (2 reels): The Jockey, Kiss Me Quick, The Huntsman, All Wrong, Don't Tickle.
Mutt and Jeff Animated Cartoons (1 reel): Mlle. Fifi, Gathering Cocoanuts, It's a Bear, The Far North, A Hard Shell Game, The Vacuum Cleaner, The Naturalists, A Rare Bird, Flivvering, A Crazy Idea, Factory to Consumer, The Ventriloquist, Doctor Killjoy, Gum Shoe Work, The Lion Hunters, The Glue Factory, Cold Tea, The Hypnotist, The Pappoose, On the Hip, The North Woods, Sherlock Hawkeshaw & Co.
Fox News (Twice a Week).
Serials: Bride 13 (15 episodes), Fantomas (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels): Fingers and Pockets, Love and Rollers, Hearts and Hammers, At It Again, Professional Ethics, When Martin Gits Here, Ged Ap, Napoleon, You'd Better Get It, Indigo Sunday, Why Worry, Nothing to Think About, Take It Easy.
Edgar Comedies (2 reels): Edgar Camps Out, Edgar the Explorer, Edgar's Country Cousin, Edgar's Feast Day, Get-Rich-Quick Edgar, Edgar's Little Saw.
Goldwyn-Bray Comics (1 reel): Lampoons: Happy Hooligan in Apollo, Happy Hooligan in Cupid's Advice, Happy Hooligan in Happy Hooldini, Judge Rummy in The Prize Dance, Judge Rummy in Snappy Judgment, Happy Hooligan in The Blacksmith, Happy Hooligan in A Romance of '76, Judge Rummy in Why Change Your Husband, Happy Hooligan in Dr. Jekyll and Mr. Zip, Judge Rummy in Bear Facts, Happy Hooligan in Roll Your Own, Judge Rummy in Yes, Dear, Happy Hooligan in Oil, Judge Rummy in Too Much Pep.
Goldwyn-Bray Pictographs (1 reel): Tree-top Concert Singers, The Island of the Mist, Through the Earth, What Is Your Body Worth? A Paradise for Birds, Venice of the Orient, Action of the Human Heart, The Riveter, The Human Voice, Seein' Things on the Orinoco, Gypsy Scientists, Unshod Soldiers of the King, No Reg'lar Bird, Chemical Inspiration, Safe Combination, The City That Never Sleeps.

INDEPENDENT FILMS ASSN.

Max Roberts Comedies: Why Change Your Mother-in-Law? Shimmy Isle, Absence Without Leave.

METRO PICTURES CORP.

Buster Keaton Comedies (2 reels): Convict 13, One Week, The Scare Crow, Neighbors, The Haunted House, Hard Luck, The High Sign, The Goat.

PATHE EXCHANGE, INC.

Pathe News—Wednesdays and Saturdays.
Review of the Day—Weekly.
Week of June 19: The Toll of the Desert (Avenging Arrow No. 15), 2 reels; Dropped from the Clouds (Sky Ranger No. 8), 2 reels; House of Alarms (The Yellow Arm No. 1), 3 reels; The Goose

Release Date — Footage Reviewed

That Laid the Golden Egg (Cartoon), 2-3 reels; Own Your Home (Pollard), 1 reel.
Week of June 26: The House on the Roof (Sky Ranger), 2 reels; The Vengeance of the East (Yellow Arm No. 2), 2 reels; The High Rollers (Pollard), 1 reel; The Fox (Adventures of Bob & Bill), 1 reel; Mice in Council (Cartoon), 2-3 reels.
Week of July 3: Trapped (The Sky Ranger No. 10), 2 reels; The Strange Disappearance (Yellow Arm No. 3), 2 reels; You're Next (Pollard), 1 reel; The Rooster and the Eagle (Cartoon), 2-3 reels.
Week of July 10: The Seething Pool (Sky Rangers No. 11), 2 reels; At Bay (Yellow Arm No. 4), 2 reels; The Bike Bug, 1 reel.
Week of July 17: The Whirling Menace (Sky Ranger No. 12), 2 reels; Danger Ahead (Yellow Arm No. 5), 2 reels; At the Ringside (Snub Pollard), 1 reel; Bliss (Harold Lloyd Reissue), 1 reel.
Week of July 24: At the Last Minute (Sky Ranger No. 13), 2 reels; A Nest of Knaves (Yellow Arm No. 6), 2 reels; No Stop-Over (Snub Pollard), 1 reel; The American Badger (Bill & Bob), 1 reel; The Flirt (Harold Lloyd Reissue), 1 reel.
Week of July 31: .Liquid Fire (Sky Ranger No. 14), 2 reels; In the Dead of Night (Yellow Arm No. 7), 2 reels; What a Whopper (Pollard comedy), 1 reel; All Aboard (Harold Lloyd reissue), 2-3 reel; The Country Mouse and City Mouse, 1 reel cartoon.
Week of Aug. 7: The Last Raid (Sky Ranger No. 15), 2 reels; Smuggled Abroad (Yellow Arm No. 8), 2 reels; Teaching the Teacher (Pollard comedy), 1 reel; The Tip (Harold Lloyd reissue), 1 reel; The Cat and the Canary, 2-3 reel cartoon.
Week of Aug. 14: The Kingdom of Deceit (Yellow Arm No. 9), 2 reels; The Black Ace (Edgar Jones), 2 reels; Spot Cash (Pollard), 1 reel; Rainbow Island (Harold Lloyd reissue); The Fox and the Crow, 2-3 reel cartoon.
Week of Aug. 21: The Water Peril (Yellow Arm No. 10), 2 reels; The Secret of Butte Ridge (Tom Santschi), 2 reels; The Mountain Lion (Adventures of Bill and Bob), 1 reel; Name the Day (Pollard), 1 reel; Move On (Harold Lloyd reissue), 1 reel; The Donkey in the Lion's Skin, 2-3 reel cartoon.
Week of Aug. 28: Pawns of Power (Yellow Arm No. 11), 2 reels; The Mayor of Misery (Edgar Jones), 2 reels; Stop Kidding (Eddie Boland), 1 reel; By the Sad Sea Waves (Harold Lloyd reissue), 1 reel; Mice at War (2-3 reel cartoon.

PIONEER FILM CORP.

The Facts and Follies Series (1 reel): Babes in Bearskin, Call Me Daddy, Down Beside the Seaside, Knockout Maggie, Professor Was Right, Running Romeos, Two's Company, Young Ideas.
Luke McLuke's Film-Osophy, each ½ reel.
The Sonny Series, each 2 reels.
Serial—The Hope Diamond Mystery (15 episodes).

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series (Detective Series, 2 reels).
Chaplin Classics.
Selznick News.
Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels): The Kid's Pal, The Country Heir, Dandy Lions, Playmates, A Dollar's Worth (Harry Sweet), For Sale, Pals (Brownie), Custard's Last Stand (Zip Monty and Florence Lee), Wood Simps, Society Dogs, The Smart Alec (Harry Sweet), Third Class Mail (Charles Dorety and Peggy Montgomery), The Whizbug, Three Wise Boobs.
Jewel Comedies—Ted Rider Series (Leonard Clapham) (2 reels): A Son of the North (No. 1), The Girl and the Law (No. 2), Big Stakes (No. 3), When the Devil Laughed (No. 4), The Forest Runners (No. 5), The Timber Wolf. (No. 6), Roman Romeos (Lyons-Moran), A Monkey Movie Star.
Serials: The Flaming Disk, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Net, 15 episodes; King of the Circus (Eddie Polo), — episodes; The Diamond Queen (Eileen Sedgwick), — episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), — episodes; Terror Trail, — episodes.
Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher), Twin Husbands (Dorothy Wolbert), Who Kissed Me? (Dorothy Wolbert), Marie Struck, Oh! Tessie (Dorothy Wolbert), The Truck Horse Bandit, Zulu Love (Eddie Barry), A Cheese Romance (Billy Fletcher), Rubbing It In (Billy Fletcher), Hearts and Flour (Dorothy Wolbert), Uneasy Money (Robert Anderson), Meet My Husband (Billy Fletcher), Rubes and Boobs (Billy Fletcher), An Awful Bull (Billy Fletcher), The Skylark, While New York Snores (Billy Fletcher), The Champ (Billy Fletcher), The Mystic M.
Western and Railroad Dramas (2 reels): The Fightin' Actor, The Cactus Kid (Hoot Gibson), The Midnight Raiders, The Knockout Man, Who Was the Man? Crossed Clues (Hoot Gibson), The Empty Gun, The Outlaw (Jack Perrin), The Winning Track, Fighting Blood (Jack Perrin), The Wild, Wild West (Hoot Gibson), Stand Up and Fight (Jack Perrin), The Heart of Arizona (Eileen Sedgwick), Bandits Beware (Hoot Gibson), The Girl in the Saddle, The Movie Trail, The Shadow of Suspicion (Eileen Sedgwick), The Man Who Woke Up (Hoot Gibson), Beating the Game, The Valley of Rogues (Jack Perrin).
International News (Issued every Monday and Thursday).

VITAGRAPH

Big V Special Comedies (2 reels): A Parcel Post Husband, Fists and Fodder, Footprints, He Laughs Last, Springtime, The Laundry.
Larry Semon Comedies (2 reels): School Days, Solid Concrete, The Fly Cop, The Grocery Clerk, The Stage Hand, The Suitor, The Sportsman, The Hick, The Rent Collector, The Bakery, The Fall Guy.
Jim Aubrey Comedies (2 reels): The Nuisance, The Mysterious Stranger, The Blizzard, The Tourist.
Serials: Hidden Dangers (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Avenger (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Elinor Field), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 15 episodes.

Distribution Problems

are met in detail in

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XVII No. 51 Sunday, August 21, 1921 Price 25 Cents

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directed by
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"Outside
the Law"

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Then she saw the jewel of the Oriental Prince and the temptation gave to a man who watched, the chance he wanted.

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XVII No. 51 Sunday, Aug. 21, 1921 Price 25c.

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News of the Week in Headlines

Monday

Exhibitor trend is against high tariff. Idea of "foreign film peril" scouted.

Controversy over foreign rights of Dempsey-Carpentier films.

Tuesday

Senate certain to give industry fair chance on tariff situation. Exhibitor ideas on question.

Censors arrive at Universal City for conferences.

New York State censors again delete scenes from Pathe News.

R-C Pictures buy "Phroso," made in France.

Arthur S. Kane signs series of six pictures from G. and J. Photoplays for Playgoers and Pathe release.

Edgar Selden forms Premium Pictures.

Wednesday

Committee of Five and Adolph Zukor meet. Latter ..promises every help in settling exhibitors' grievances. Probe of other companies planned.

Foreign producers at Astor luncheon say proposed tariff would strangle America's export trade in films.

New revenue bill up in Washington. No relief from existing taxes.

Effort made on coast to gather censors in one large co-operative organization.

Hobart Henley now a Universal director.

Thursday

Cohen and Zukor approach settlement basis. Inquiries divulge Famous Players own entire Lynch theater string and 50% of Black's New England chain.

Coast talks of national co-operative organization of censor bodies.

F. B. Warren to distribute Graf Prod., starring Hobart Bosworth.

Pathe has deals under way for new product.

Friday

First witness in M. P. T. O.-F. P.-L. controversy called

Famous Players' inquiry among exhibitors presages business recovery in fall.

Motion Picture Day postponed. May not be held until next year.

Censor organization may not develop. "Foolish Wives" shown on coast.

Fox promises 291 releases of all kinds next season.

Saturday

Rumblings of Associated Producers, Inc.-First National deal.

M. P. T. O. meeting with Adolph Zukor postponed until Monday.

Pardoning the bad is injuring the good"—Benjamin Franklin.

Splendid Human Interest in Initial F. B. Warren Release

Lois Weber presents
"THE BLOT"
F. B. Warren Corp.

DIRECTOR ..... Lois Weber
AUTHOR ..... Lois Weber
SCENARIO BY ..... Lois Weber
CAMERAMAN ..... Philip Du Bois
AS A WHOLE.....Has plenty of human and heart interest and is interestingly presented
STORY.....More narrative than plot; tells good everyday story of life and has a moral
DIRECTION.....Very good although it is inclined to be over specific with minor detail
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Average
PLAYERS.....Margaret McWade suffers just a bit too much; Claire Windsor attractive heroine and Louis Calhern well suited to male lead; other minor characters good
EXTERIORS ..... Good
INTERIORS ..... The real thing
DETAIL ..... Well taken care of
CHARACTER OF STORY.....Family of college professor suffers because the father is poorly paid
LENGTH OF PRODUCTION.....About 7,000 feet

If "The Blot" doesn't accomplish one other thing, it's going to make folks so hungry they will hardly be able to wait until they are outside and can get something to eat. What with close-ups of roast chickens, dainty morsels of white meat cut off, and again when the camera takes a close-up of a bakery show-case, they'll have a hard time fighting off that gnawing feeling and keeping their minds on the picture.

The story was written and directed by Lois Weber and is the initial offering of the F. B. Warren Corp., for release through F. B. Warren exchanges throughout the country. The story is more narrative than plot. Miss Weber has injected plenty of human interest and there is a fine atmosphere of reality throughout the piece. The production sounds a note of warning to those who underpay teachers, or perhaps it is a deserving boost for those who devote their lives to the education of others. At any rate, although the moral point isn't so obvious at first, in the latter reels it is made quite clear through the development of the story, and by inserts of articles taken from the Literary Digest, and from a recent religious conference, that say the teaching profession is at present underpaid.

Contrast between a professor's family and his more prosperous neighbors forms practically the entire picture with a romance progressing at intervals. The direction is first rate though Miss Weber is inclined to over-emphasize details, and there is just a little too much repetition, especially with regard to the professor's wife continually seeing her neighbor preparing food. Margaret McWade has a "suffering" part which she handles well with the exception of a little overacting. Claire Windsor is pleasing as the heroine.

Professor Griggs finds that his salary isn't sufficient for his family. Amelia, his daughter, refuses the attentions of Phil West, one of her father's wealthy pupils, because of their circumstances. Soon Phil realizes the trouble in the Griggs household, and as his father is one of the trustees of the school, he decides to right matters. He not only secures an increase in salary for the professor, but urges his classmates to form a night class that will add a nice sum to the professor's purse. The Professor's poverty is at an end and Amelia decides to marry Phil.

Good Exploitation Together with Names Will Put It Over

Box Office Analysis for the Exhibitor

The human interest of "The Blot" and its more or less intimate glimpse into a phase of life infrequently exposed on the screen, and yet an existing condition should prove interesting to a good majority. Tell them that it is a Lois Weber production and recall other productions made by her, such as "Hypocrites," "Shoes," "Too Wise Wives" and "What's Worth While." Be sure to mention that "The Blot" is the initial release of the F. B. Warren Corp.

The press sheet contains long and short news and feature stories, exploitation suggestions, advertising and production cuts and reproduction of lithographs, lobby sets and other accessories to help you put it over in newspapers, on billboards and in your own lobby advertising. Electrotypes of news and advertising cuts, together with all accessories, are obtainable in your local exchange. Catchlines and stills should get folks interested.

Fine Clean Comedy Entertainment Here

Viola Dana in
"THE MATCH BREAKER"
Metro

DIRECTOR .....Dallas M. Fitzgerald
AUTHOR ..... Meta White
SCENARIO BY .....Arthur Zellner
CAMERAMAN ..... John Arnold
AS A WHOLE.....One of the best light comedy offerings seen lately; star at her best
STORY.....Based on rather familiar complications but certainly offers worth-while entertainment
DIRECTION.....Excellent; makes the most of comedy situations and provides delightful atmosphere
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
CAMERA WORK .....Satisfactory
STAR.....Has a fine comedy role and is certain to please
SUPPORT.....Well selected and suited to parts
EXTERIORS ..... Attractive
INTERIORS .....Some the real thing
DETAIL ..... Adequate
CHARACTER OF STORY.....Young and beautiful girl makes "match breaking" her career; finally marries one of her victims
LENGTH OF PRODUCTION.....About 5,000 feet

This is without a doubt one of the best all around, clean, light comedy offerings that you could find and it is sure to please everyone in almost any audience unless they are terribly "hard boiled." "The Match Breaker" not only gives Viola Dana one of the most appropriate roles she has had recently, but throughout it is right, fast moving and thoroughly entertaining.

Arthur Zellner has adapted it from Meta White's story and written a smooth, evenly balanced continuity which develops the story logically and distributes the comedy situations nicely. Complications of a fairly familiar variety form the basis of "The Match Breaker," but there is so much good comedy incident and interesting by-play that it isn't likely to strike many as lacking in originality. And even if it may seem highly fictitious to some, it affords amusement of a refreshing sort.

Most of the scenes are laid in Coronado Beach and the backgrounds offer plenty of attraction in themselves. Viola Dana is at her best in the title role and she never misses a trick to put over a comedy bit. Besides displaying her usual agility and vivacity, she is sure to make some of her feminine admirers somewhat envious with her lovely array of summer frocks. She is supported by a capable and well-suited cast, including Jack Perrin, Edward Jobson, Julia Calhoun, Wedgwood Nowell, Kate Toneray, Leonore Lynard, Fred Kelsey and Arthur Millette.

Jane Morgan leaves her aunt's home, taking her governess with her, because she does not want to marry the family lawyer. Jane decides to make her own living, but due to her never having done anything, finds it difficult. Murray, the governess, provides an idea when she tells Jane she is a born match breaker. And so Jane enters upon her career as a match breaker by receiving large sums of money to break up undesirable alliances. Tom Butler hires Jane to protect his father from a vamp. Jane goes to Coronado Beach to start work, but is soon followed by Tom, who has fallen in love with her. In the meantime the father has heard that his son is in love with Jane, but he does not know Jane and "The Match Breaker" are one and the same, so Jane is hired to break her own match. A variety of complications follow in which the father accuses Jane of being a fake, and later Jane saves the father from the badger game. Of course the ending makes Tom and Jane one.

You Can Make Promises Without Worrying About Results

Box Office Analysis for the Exhibitor

Be sure to get this one if you cater to folks who like clean, light comedy entertainment. They'll be certain to like "The Match Breaker" and if you number many Viola Dana admirers among your clientele just go the limit on promises and tell them not to dare miss her latest. And even regardless of whether or not they are quite familiar with the star you can promise a first-rate bit of entertainment for the whole family.

Do your best to get them interested and the results should prove worth the effort. Exploit it, advertise it, do anything to get them in and you aren't likely to be disappointed, unless there's something the matter with their dispositions. Catchlines hinting at the story and stills in the lobby will attract. Tell the ladies about Viola's summer frocks.

Pauline Frederick's Latest Reaches Dramatic Heights

Pauline Frederick in

"THE STING OF THE LASH"

R.-C. Pictures

DIRECTOR ..... Henry King
AUTHOR ..... Harvey Gates
SCENARIO BY ..... H. Tipton Steck
CAMERAMAN ..... Dev Jennings
AS A WHOLE.....Theme is an old one but exceptional acting and forceful dramatic moments make it interesting
STORY.....Given a splendid production; one situation likely to strike some as rather brutal
DIRECTION.....First rate; provided unusually attractive locations and handles players well
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
CAMERA WORK ..... Well judged
STAR.....Does fine work in emotional bits; some close-ups do not show her off to advantage
SUPPORT.....Clyde Fillmore gives splendid performance; cast suitable
EXTERIORS ..... Many fine shots
INTERIORS ..... Few
DETAIL ..... Adequate
CHARACTER OF STORY.....Wife sticks to husband despite his brutality and after his release from prison gives him a chance to make good
LENGTH OF PRODUCTION ..... 5,485 feet

The situation in the main—that of the wife who remains faithful to her husband through all his brutal treatment and finally through her influence makes a man of him—has been used before. But perhaps it isn't stretching a point to say that it has never been any more forcefully told nor better presented than in "The Sting of the Lash."

There is one sequence in the picture that has probably seldom been equalled for force in its telling and that is where the wife, at the end of her resistance, at the point of a gun, strings up her husband and whips him with a lash. The thing is essentially a bit of brutality but somehow or other, in view of the incidents preceding the beating, the actuality of it and probably the brutish spectacle is made to appear less harsh than it would have been if it had been approached in a more deliberate manner and without having gained the spectator's sympathy for the heroine.

Director King has developed the story evenly and maintained a splendid interest throughout. He has shown fine judgment in the management of players, and in the matter of locations has provided thoroughly realistic and attractive settings. There are numerous beautiful shots of the desert and mountain lands and in this connection might be mentioned some excellent photographic results. There is one shot of Miss Frederick on horseback taken against a mountain background with a sort of haze and the sun shining through that is quite effective.

Pauline Frederick has some splendid emotional opportunities in the role of Dorothy Keith and later Mrs. Joel Gant. She uses repression skilfully and has a part that affords her many chances to display her dramatic ability. In one or two close-ups she is not photographed to advantage. Clyde Fillmore, wearing a beard for the most part, is thoroughly convincing as Joel Gant.

The ending is reached without delay once it becomes obvious that the happy ending is in sight. Joel Gant, upon his release from prison, starts life over again and his wife, who in the meantime has made good of her own account, gives up her divorce proceedings and the two begin again in their log cabin home.

Lovers of the Drama Will Likely Favor This

Box Office Analysis for the Exhibitor

It shouldn't make a great deal of difference as far as the box office is concerned that "The Sting of the Lash" is not entirely original as to story, because it presents Pauline Frederick in a part ideally suited to her capabilities and is the sort of a part which she can do best. Her admirers will probably vote it the best vehicle she has had since "Madame X."

Talk about the situation from which the picture gets its name, and if possible to secure a print before the regular showing date, a few feet from the big dramatic moment is likely to bring them back to see it all. Use the star's name prominently. Stills in the lobby and catchlines in your programs should attract attention. Robertson-Cole will supply you with posters and all the exploitation and advertising material which you will need.

TWO years ago, in its initial announcement to exhibitors, Realart pledged itself to this policy:

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"In Distribution—The Sign of Service
"To the Public—The Sign of Satisfaction
"To Exhibitors—The Sign of Success."

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ONE year ago, in announcing its plans for the season just ending, Realart promised policies which would mark an epoch in motion picture distribution. Notable among these were the Star Franchise and the Honor Plan.

Again Realart made good.

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IN the season to come, Realart will provide a new and better Star Franchise—an agreement cut to fit the vexing problems of the times and permitting the exhibitor, for the first time, to operate his business *as a business.*

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HOW do you like the sound of this? Mary Miles Minter in TILLIE! You know, Helen R. Martin's TILLIE, THE MENNONITE MAID, which in novel form has sold something like an half million copies, and which, after appearing in the Henry Miller Theatre in New York City, with Patricia Collinge as the star, had a wonderfully successful road career.

And you *know* that there isn't another screen actress whose beauty, charm and talent better equip her for this popular Pennsylvania Dutch heroine than M. M. M.!

Then there's HER WINNING WAY, Miss Minter's first picture of the coming season. It's based on the play "Ann" by Lechmere Worrall, which had its origin in Edgar Jepson's charming novel, "Ann Annington."

MARY MILES MINTER

The Girl with 100,000 Admirers

Think back! Has this lovely star ever disappointed you? She has given your audiences during the past season roles as widely different as the little blind girl in EYES OF THE HEART, the child of the circus in THE LITTLE CLOWN, and the mad-cap mischief-maker in DON'T CALL ME LITTLE GIRL, and they have all been successful.

More than one candid exhibitor admitted after showing THE LITTLE CLOWN that the picture deserved Special rentals. Realart would have been justified in asking extra money on more than one of the Minter productions.

But you don't find Realart doing it, do you? As a matter of fact, Realart *can't*. Your Realart Star Franchise entitles you to every M. M. M. picture at your contract price. But, on the other hand, through a Realart Star Franchise is the *only* way you can get Minter pictures.

Mary Miles Minter will bring to your screen during the season of 1921–22 only pictures of the very highest quality, pictures that every member of every family in your community can enjoy; pictures that are packed with action and fun and the joy of youth, yet censor-proof; pictures produced from stories carrying the widest appeal; pictures that will prove profitable for you to present.

In a series of feature dramas obtainable only through the Realart Star Franchise

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

CONSTANCE BINNEY

Scene from
ROOM AND BOARD

PICTURE lovers have a way of speaking of some of their favorite stars with admiration, of others with awe, but of Constance Binney they always speak with *affection*.

There probably never has been more genuine enthusiasm displayed over a romantic portrayal than over the playing of Miss Binney in the big box-office production, 39 EAST. Few screen stars possess the fascinating combination of charm, good-breeding, wistful humor, and feeling for romance which so generously characterizes Miss Binney's work.

There has been just one trouble with Constance Binney productions—shortage of supply. And now this difficulty has been overcome by Miss Binney's refusal of a most flattering stage contract. She has left for the Pacific Coast to devote a full season exclusively to photodrama. Realart makes this announcement with satisfaction born of the conviction that a season given exclusively to pictures, and under the most favorable producing conditions, will place Miss Binney far in the forefront of romantic actresses.

CONSTANCE BINNEY

The Adorable

Elaborate plans have been completed for Miss Binney's work during the coming season. She will be under the direction of Chester M. Franklin, who has made many of Realart's successes during the past year. Her first production will be ROOM AND BOARD, a colorful and unusual romance written by Charles E. Whittaker and Donnah Darrell.

After this will come the CASE OF BECKY, which was originally produced for the stage by David Belasco and in which Frances Starr achieved success. This stirring drama, written by Edward Locke, is the story of a girl who possessed two personalities, and is believed by many critics to afford better material for screen presentation than did Stevenson's famous "Dr. Jekyll and Mr. Hyde."

These are but samples of the sort of stories in which Miss Binney is to be starred. The best that the market affords is to be provided in a serious endeavor to widen the already large circle of admirers of this lovable young woman.

In a series of dramas obtainable only through the Realart Star Franchise

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

THE exhibitor is entitled to service. This implies profitable pictures, prompt deliveries, accuracy in filling orders, instant attention to correspondence and the providing of such exploitation helps as will assist in complete attainment of the value of our product. The men whose names you see listed below are in charge of Realart's Service Stations. Their job is to see that every exhibitor is given the highest brand of Realart Service.

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CHICAGO	Harry W. Willard	845 South Wabash Ave.
CINCINNATI	Mark Goldman	Film Exchange Bldg., Pioneer & Broadway
CLEVELAND	James B. Reilly	200 Bangor Bldg., 942 Prospect Ave., E.
DALLAS	L. E. Harrington	1924 Main St.
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NEW YORK	Lester W. Adler	130 West 46th St.
OMAHA	Sherman T. O'Brien	1216 Farnam St.
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PITTSBURGH	James S. Hommel	1018 Forbes St.
ST. LOUIS	Floyd Lewis	3626 Olive St.
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Ask the man who shows them

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469 FIFTH AVENUE, NEW YORK CITY

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PRESS OF THOS. B. BROOKS, N.Y.

Adaptation of "Liliom" is First Rate Screen Entertainment

Bert Lytell in
"A TRIP TO PARADISE"
Metro

DIRECTOR ..... Maxwell Karger
AUTHOR ..... Frank Molnar
SCENARIO BY ..... June Mathis
CAMERAMAN ..... Arthur Martinelli
AS A WHOLE.....By far the best thing Bert Lytell has offered in some time; good piece of entertainment
STORY.....From the stage play "Liliom;" interesting because it is natural and without usual "plot hold-ups"
DIRECTION....Very good; develops story smoothly and maintains even interest all the way..
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Up to standard
STAR.....Gives splendid performance in role of amusement park "barker"
SUPPORT.....Virginia Valli good leading lady and types all well suited
EXTERIORS ..... Mostly in amusement park
INTERIORS ..... All right
DETAIL ..... Suffices
CHARACTER OF STORY.....Barker out of employment is wounded in first attempt at stealing; recovers after a vision of Heavenly tribunal
LENGTH OF PRODUCTION ..... 5,510 feet

Maxwell Karger has made a thoroughly interesting picture based on an adaptation of Frank Molnar's stage play, which is at present enjoying a successful Broadway run. Under the new title of "A Trip to Paradise," Bert Lytell offers one of the most entertaining, and by far the most interesting picture of any he has done in some time past. As the amusement park "barker" of "Liliom," he gives a first rate performance and makes the most of the opportunities it affords him.

Other than the short ethereal vision the story runs pretty true-to-life and attracts because of its naturalness. Things happen along in the regular course of events without the regulation line of photoplay plot hold-ups such as scheming villains, coincidence and the like. And that is why "A Trip to Paradise" is interesting. Because it conforms to lifelike routine, is realistic and without improbabilities. Of course, the visionary episode is an exception, but serves its purpose properly and without detracting at all from the entertainment value.

The production values are of the first order and there are some interesting shots of an amusement park and a scenic railway which is "The Trip to Paradise" where the barker works. In this connection there's some good comedy business and many genuine laughs. Then they work in a surprise in the sudden marriage of the barker and Nora O'Brien that is quite effective.

The widow who owns the scenic railway, "A Trip to Paradise," discharges Curley, the barker, when he gives Nora O'Brien a free ride. Curley and Nora marry and are happy even though Curley can't find a job. Nora's aunt has a photograph gallery at the amusement park and the trio try to make the business go, but things go from bad to worse until finally they are forced to vacate the premises.

Curley is desperate and accepts the proposition of a fellow who promises easy money by robbing a safe. Curley is shot and while the doctors are removing the bullet he has a vision of a Heavenly court where the Judge finds him not guilty, since his motive was to provide for his wife. Curley recovers and the widow repents. Some years later Curley is training little Curley to be a barker like his Dad.

Bert Lytell at His Best—You Can Make Promises

Box Office Analysis for the Exhibitor

This ought to prove a nice bit of entertainment, and if your folks like Bert Lytell they undoubtedly vote this the best picture he has made recently, at any rate. The atmosphere of the amusement park has often been used for short reel comedy settings, but it is comparatively new for a feature background and then the story behind it all is interesting.

Tell them it is an adpatation of the stage play by Frank Molnar, and be sure to mention the title of the original—"Liliom." Catchlines should attract. Say: "Ever take 'A Trip to Paradise?' Bert Lytell will take you there in his latest Metro production." Exploitation should be easy. Get a man to "bark" an invitation to see "A Trip to Paradise," and fix up a lobby display and decorate the front of the house like the entrance to one of the amusement places such as that represented in the film. It ought to bring them in.

"So The Exhibitors May Know!"

GEORGE KLEINE'S

Gigantic Cines Production

QUO VADIS

["Whither Goest Thou?"]

By HENRY SIENKIEWICZ

Next to "The Birth Of A Nation" the most valuable motion picture property in the world. Re-edited by Doty Hobart. Art titles by Warren Newcombe.

The first big European picture ever brought to America was "Quo Vadis," from Henry Sienkiewicz's world-famed novel. This was late in 1913. It ran twenty-two weeks at the Astor Theatre, New York. It was the first picture ever shown in America at a theatrical scale of prices.

It was played as a theatrical road show attraction in the legitimate theatres booked by the powerful Klaw & Erlanger organization. And it achieved a then miraculous gross of $1,500,000. Later, handled through the Kleine exchanges, it grossed $750,000 more in the picture houses of the nation.

As released through F. B. Warren Corporation it is completely re-edited, re-titled, rearranged into six magnificent and stirring reels. It is still the great super-picture of the European producers. Look at these amazing records of legitimate bookings in 1913.

Theatre	*City*	*No. Weeks Run*
Astor	New York	22
Alhambra	" "	2
Bronx	" "	3
Teller's	Brooklyn	6
Majestic	"	5
Majestic	Buffalo	4
Majestic	Syracuse	9*
Lyceum	Paterson, N. J.	4
Newark	Newark, N. J.	3
Apollo	Atlantic City	2
Savoy	Asbury Park	2
Academy	Baltimore	11
Tremont	Boston	13
Garrick	Philadelphia	14
Nixon	Pittsburg	5
Keith's	Cleveland	6
Hartman	Columbus	2
McVickers	Chicago	8
Whitney	"	5
Victoria	"	4
Imperial	"	4
Opera House	Detroit	4
Mason	Los Angeles	4
Columbia	San Francisco	3
McDonough	Oakland	2
Shubert	Kansas City	2
Olympic	St. Louis	2
Broadway	Denver	2
Princess	Toronto	2
His Majesty's	Montreal	2
Opera House	Providence	2
Grand	Atlanta	2
Tulane	New Orleans	2
Crescent	" "	2
Keith's	Cincinnati	1
Music Hall	"	2

New prints, magnificent new lithographs by Otis. New lobby displays in colors by Ullman. Exploited on a tremendous scale by the most aggressive sales organization in the motion picture industry.

Released by

F. B. WARREN CORPORATION

1540 BROADWAY NEW YORK CITY

BRYANT 4364

"Its Praise Should Be Printed in Bold-Face Type"

What a Missouri trade paper editor thinks of "THE BLOT," Lois Weber's first production for F. B. Warrren release.

It is not often that the editorial columns of this publication are opened to the reviewing of moving picture productions, but one that the writer saw in a projection room in the Film Building Monday is worthy of more than ordinary mention. And its praise should be printed in bold face type.

"The Blot," a Lois Weber production and the initial release of the F. B. Warren Corporation, is the picture referred to. It is remarkably well produced and it contains so much human interest woven around such a simple true-to-life story that it arouses the emotions of the spectator and keeps him enthusiastically interested. And when the last flash is thrown on the screen he is left anxious for more.

It is a genuine pleasure to witness this story that has as its theme the underpaid school teacher. And so natural is the acting and so splendid the portrayal of the various characters by the well selected cast that the whole story seems a vivid reality. The heart interest contained in the home life of Professor Griggs, who earns a bare living, is strikingly appealing. And the contrast of the professor's home living with that of his neighbor, Hans Olsen, a shoemaker, is cause for much humor and pathos. Phil West, the young son of a wealthy trustee of the school, is a clean-cut young actor, and portrays wonderfully well his part. He simply wins over the audience with his grace and pleasing manner. And Amelia, the professor's daughter, is a beautiful girl. She is probably not familiar to moving picture audiences, and if she is new to the screen, she's a find.

"The Blot," aside from being a splendid interest story, far better than "Humoresque," is absolutely censor proof. And it's a big score for the moving picture industry in its battle against censorship. Lois Weber has written, directed and produced many fine productions, but "The Blot" is unquestionably her best work. It's a perfect picture.

A much better selection could not have been made by the Warren Corporation for its initial release. And if this is to serve as an example of what the exhibitor may expect of their forthcoming productions, their success is assured.

THE REEL JOURNAL
Kansas City, Mo.

LOIS WEBER

Producer of
"HYPOCRITES" "SHOES"
"TO PLEASE ONE WOMAN"
"THE PRICE OF A GOOD TIME"
"WHERE ARE MY CHILDREN?"
"TOO WISE WIVES" etc.

presents

THE BLOT

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY
BRYANT 4364

Good Work from Star and Support; But There's Not Enough Comedy

Constance Talmadge in
"WEDDING BELLS"
Associated First National Pictures

DIRECTOR ..... Chest Withey
AUTHOR ..... Salisbury Field
SCENARIO BY ..... Zelda Crosby
CAMERAMAN ..... Oliver Marsh
AS A WHOLE.....Light comedy offering that is amusing in spots but material is nowhere near sufficient for six reels
STORY.....Suitable to star and she manages to keep it from becoming dull
DIRECTION.....Gets over the near-breaks fairly well though it drags occasionally despite efforts to keep it going
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Good
STAR ..... Is pleasing as usual
SUPPORT.....Harrison Ford makes most of his part and other are suited and capable
EXTERIORS....Some attractive Palm Beach scenes
INTERIORS ..... Satisfactory
DETAIL ..... Adequate
CHARACTER OF STORY.....Young wife divorces her husband because he objects to her bobbed hair but later remarries him rather than let anyone else have him
LENGTH OF PRODUCTION.....About 6,000 feet

Once more "Wedding Bells" proves that a stage success won't always make a good photoplay. And while Salisbury Field's story provides an ideal role for Constance Talmadge and plants her in a most "at home" atmosphere, still the comedy business isn't sufficient to keep the picture consistently amusing. Even though director Withey has done good work in keeping it together as well as he has, "Wedding Bells" slumps at frequent intervals and there is little to entertain you outside of the appearance of the star and Harrison Ford.

The dialogue of the original is missed and the title-writer hasn't injected very much humor. The titles don't draw any laughs of their own account like the Emerson-Loos variety used to do in previous Talmadge comedies. The most amusing situation comes in the latter reels when the divorced wife decides that she doesn't want her ex-husband to marry anyone else, and at the last minute does everything possible to prevent the marriage, even to writing a last minute note to the minister. Either the author or scenario writer seemed at a loss at this point as to how to cancel the marriage. Eventually the bride-to-be decides, or rather her mother decides for her, to marry the spectacled poet who has been retained in the picture for service at this critical point.

Constance is just as vivacious and pleasing as ever as the bob-haired wife. She also wears a wig in a few scenes to show you how well she looks with a full head of hair. She wears pretty frocks and is sure to satisfy her admirers in this role.

Rosalie, a bride, bobs her hair because her husband has admired short hair on another woman. He storms, however, when he sees Rosalie with bobbed hair. A divorce is the result just because friend husband was taken with the measles and couldn't follow wife to coax her back. A year later, after returning from abroad Rosalie discovers that Reggie is about to re-marry. She finds an excuse to go to his home and virtually vamps him back to her side. Reggie's bride-to-be arrives, but much to Rosalie's dissatisfaction refuses to misconstrue the ex-wife's appearance in her fiance's home. Preparations for the wedding continue and the ceremony is about to be performed when a note from Rosalie informs the Bishop that Reggie is a divorced man. That halts the wedding and later the girl changes her mind, so Reggie re-marries Rosalie.

Should Please Enough of Your Patrons to Put It Over

Box Office Analysis for the Exhibitor

"Wedding Bells" could stand some judicious cutting and be much better for the operation. The material contained in the story would suffice for a splendid two-reel comedy, but there isn't sufficient comedy business to make it a roaring six reeler, so there are necessarily some breaks that will be observed less by those who like the star and will be entertained meantime by her appearance alone.

You have a good talking point in putting the picture over since the question of bobbed hair is a current topic and open for much discussion pro and con. The press sheets offer some first rate suggestions and catchlines such as: "All sorts of things have caused divorces, but did you ever hear of bobbed hair and measles doing it? It happens in 'Wedding Bells,' Constance Talmadge's latest comedy feature."

Fox Co-Stars' Latest Will Appeal to Good Majority

Edna Murphy and Johnnie Walker in
"PLAY SQUARE"
Fox

DIRECTOR ..... W. K. Howard
AUTHOR ..... Jack Strumwasser
SCENARIO BY ..... Jack Strumwasser
CAMERAMAN ..... Victor Milner
AS A WHOLE.....Adequate bit of entertainment of average calibre; not at all original but with good interest
STORY.....Has good appeal for family trade; of the familiar crook variety though well told
DIRECTION.....Satisfactory; injects good mother love sequence and fair suspense
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK ..... Average
STARS.....Edna Murphy's role doesn't allow her to share stellar honors; Johnnie Walker does good work
SUPPORT ..... Suitable
EXTERIORS ..... All that is required
INTERIORS ..... Fitting
DETAIL ..... Suffices
CHARACTER OF STORY.....Underworld gang pit themselves against a boy's love for his mother and a girl
LENGTH OF PRODUCTION ..... 4,013 feet

The second production starring the latest Fox co-stars, Edna Murphy and Johnnie Walker, offers a nice family entertainment that should have a good appeal in the smaller towns especially. It is the kind of story that goes big with more or less rural crowds who still like the "prodigal son" theme, and they couldn't ask for any better in this line than "Play Square."

Jack Strumwasser has used a very old situation as the basis of his story but director Howard has developed it nicely, injected a good home atmosphere and sufficient heart interest to make the mother love sequence stand out effectively. This angle is always certain to go big with a good majority. The production provided is all that is necessary to put the picture over, and besides the other ingredients there is a fairly good suspense. It is used first in the opening reel and again at the conclusion when the hero doesn't know whether the detective is going to arrest him or really let him go.

Johnnie Walker has by far the biggest part, and while he isn't called upon for as much action as he was in "Live Wires," still he does other good work and Edna Murphy is a pleasing heroine. Nanine Wright is splendid as the mother. All the types are well suited.

Johnny Carroll had left his home three years ago and become a crook. One day he meets Judge Carrigan, from his home town, who tells him his mother is pining for his return. Johnny decides to give up the old life and return to his home town. He does so, and gets a position as clerk in the grocery store owned by the father of his childhood sweetheart, Betty. Johnny's crook confederates, disgusted at the change in him, decide to follow him to Meadeville.

Two men and a girl arrive in town and force Johnny into aiding them rob the grocer's safe or else they will expose his past life to his mother and his friends. Johnny agrees to aid them, but after opening the safe he changes his mind and a fight ensues. The grocer, Betty and numerous townsfolk arrive on the scene. The grocer, thinking Johnny has interrupted the burglars, congratulates him. Johnny is happy until he sees Detective McQuade from the city. But everything is all right, McQuade is after the other two men and Johnny is separated from the old life forever.

Small Town Folks Especially Will Like It

Box Office Analysis for the Exhibitor

You'll be able to satisfy them with this particularly if you show in a small town. It is the kind of story that small town folks like and should go big with them. If you played the first picture of the Fox co-stars, "Live Wires," and pleased your patrons you can safely show them "Play Square." It would be well to get them interested in the new star combination, especially if you intend to play their productions right along. Posters and stills should attract attention and catchlines will do very nicely to put over the story.

Say: "He was a small town boy, but in the metropolis he became a thief. See the prodigal's return in 'Play Square,' the latest Fox release starring Johnnie Walker and Edna Murphy." Program readers and short synposes together with suggestions for putting it over are contained in the press sheet.

Edith Roberts in Story of New England Scruples

Edith Roberts in
"OPENED SHUTTERS"
Universal

DIRECTOR ..... William Worthington
AUTHOR ..... Clara Louise Burnham
SCENARIO BY .....Doris Schroeder
CAMERAMAN ..... George Barnes
AS A WHOLE.....Satisfactory bit of light entertainment with agreeable atmosphere
STORY.....Satisfactory bit of light entertainment with agreeable atmosphere; some improbabilities that may get by, though one miracle bit is bad
DIRECTION.....All right; has made the picture very good to look at and selected delightful locations
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Good
STAR.....Quite pleasing though she is inclined to pout just a bit too much
SUPPORT.....Mai Wells fine in character part; others suitable but Charles Clary and Clark Comstock have poor make-ups
EXTERIORS ..... Very pretty
INTERIORS ..... Real
DETAIL ..... Suffices
CHARACTER OF STORY.....Orphan girl left to care of straight-laced relatives made content by uncle's "think right" theory
LENGTH OF PRODUCTION ..... 4,534 feet

Edith Roberts' latest gives her plenty of opportunities to play "cute" and cavort around in the fashion that is most appropriate for her manner of playing. She is quite as pleasing in "Opened Shutters" as heretofore, and even though she pouts just a little too often this little mannerism isn't likely to spoil her for "fan" admirers.

Clara Louise Burnham's story isn't strikingly original nor is it so trite as to be disinteresting. A delightful atmosphere makes it rather attractive, and regardless of a few improbabilities and familiar situations it should make a satisfactory piece of entertainment and be agreeably received by the majority of almost any audience. Director Worthington has selected some choice locations and made the atmosphere so realistic that it helps in no small way to put over the story. Another feature, just a small matter of detail but effective, is the interior settings, thoroughly realistic because you can see the exteriors through the windows and doors.

The story is essentially romance with an ending quite obvious once the hero and heroine meet. Byplay is used to round it out nicely. A "Miracle Man" twist in the latter reels is quite unconvincing. An old man has injured his knee and suddenly, through prayer, recovers at the apropos moment. Charles Clary is the old man who wears a conspicuously false beard. Mai Wells contributes a good characterization and Edward Burns is an ill-at-ease hero.

Sylvia Lacy's father, Sam, dies leaving her to the care of his strait-laced New England relatives, Martha Lacey and old Judge Trent, Sam's sister and brother-in-law respectively. Martha and the Judge had not spoken in twenty years and Sylvia soon learns that she cannot live happily with them. Jacob Johnson, an old sweetheart of Sylvia's mother, and who is known as "Thinkright," offers to take the girl to his farm.

"Thinkright" tries to make Sylvia happy by having her follow his teachings, but she finds it hard to fight off jealously when John Dunham, the Judge's law partner, appears to care for Edna Derwent. Dunham, however, really loves Sylvia, as she finds out after a near-drowning, when she decided to run away because she feared he loved Edna.

Will Please Admirers and Probably Majority

Box Office Analysis for the Exhibitor

Admirers of Edith Roberts will be thoroughly well satisfied with "Opened Shutters," and you will likely please a majority if you run a daily change program. It is not big and it isn't bad. The weakest feature is the story, but it has a good production and pleasing atmosphere to make up for that shortcoming.

Catchlines will get them interested and the press sheet offers adequate suggestions for exploitation. Say: "When the shutters opened and sunlight flooded the old mill, a new light came into her heart." Or, "No one wanted Sylvia. As a matter of principle her New England relatives took her into their homes but not into their hearts. See a blend of humor, pathos and drama in Edith Roberts' latest, 'Opened Shutters.'"

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Interest Held Throughout in Mildly Realistic Production

Conway Tearle in
"THE FIGHTER"
Selznick Pictures

DIRECTOR ..... Henry Kolker
AUTHOR ..... Albert Payson Terhune
SCENARIO BY ..... R. Ceil Smiths
CAMERAMEN.....J. Badaracco and Lester Lang
AS A WHOLE.....Holds interest throughout but makes unconvincing and mild entertainment
STORY.....Built along old fashioned melodramatic lines in a modern setting. Plot predominates and overshadows atmosphere and characterization
DIRECTION.....Uneven. Secured some good effects and neglected one or two opportunities. Allowed overacting
PHOTOGRAPHY ..... Adequate
LIGHTINGS ..... Ordinary
CAMERA WORK ..... Good
STAR.....Does some good work in unsuitable role
SUPPORT.....Winifred Westover attractive but does not register much sincerity. Cast co-operative
EXTERIORS ..... Some good shots
INTERIORS ..... Fair
DETAIL ..... Not too much
CHARACTER OF STORY.....President of railroad who is a self made man overcomes his enemies and wins the love of his ward
LENGTH OF PRODUCTION ..... 4,973 feet

The story provided for Conway Tearle's latest production, "The Fighter," has the advantage of suspense in action. While the action in itself is not especially fast, and is even apt to drag a bit in spots, still it is not possible to fortell what is going to happen next. The story is built along conventional lines, but has the virtue of allowing the unexpected to happen. Other screen values, such as atmosphere, local color and characterization have been sacrificed to obtain this unexpected in action. Not always does the surprising, however, prove convincing, and it is difficult to believe that girl who is given up for dead by the doctor can really be brought back to life by the will power and telepathy of the hero.

The story tells of the social and business struggles of a scrapping self-made railroad president. The country club does not like his business methods and asks for his resignation, giving as a pretext, the fact that "the fighter's" father was a criminal. "The fighter," however, has the "goods" on the other prominent club members and defies them to expel him. His enemies then attempt to ruin the character of the young railroad president by slandering his ward's dead father, but this blame he takes upon himself and by doing so binds the romance between himself and his ward. The climax comes when, delayed by an accident, he uncouples an engine on the railroad and rides to an important meeting in the state capital. The engine crashes through a burning bridge, and to the joy of his enemies he is given up as dead. But at the critical moment he arrives and explains—"What kind of a railroad do you think I run, a one engine line?"

Conway Tearle does some good work as the fighter, but his acting has not the magnetism required for the part, neither has the story the attractive contrasts presented in other productions based on similar themes. Winifred Westover makes an attractive ward, and the entire cast including the extras all co-operate.

The continuity in the first reels is a bit confusing and would be greatly improved by simplification and the addition of a title or two.

Should Do Well Before Average Audiences

Box Office Analysis for the Exhibitor

There are several attractive box office points in this production. You have the star's name to use, and can talk about the realistic wreck at the burning bridge. You can tell them that the fighter this time is not a parson, nor is he if the regulation cowboy type, but a young self-made railroad president who fights for his business and the reputation of his pretty ward.

Posters, especially the dramatic one showing the railroad engine falling from the bridge, would prove most effective. The Selznick press book has several ideas and stories that could be used in the newspapers of your town. Your big talking point should be the spectular railroad wreck, and this alone should get them.

Capable Star and Good Production Make It Attractive

Betty Compson in
"AT THE END OF THE WORLD"
Paramount

DIRECTOR ..... Penrhyn Stanlaws
AUTHOR ..... Ernst Klein
SCENARIO BY ..... Edfrid A. Bingham
CAMERAMAN ..... Paul Perry
AS A WHOLE.....Good production and the kind of story that pleases a good many picture goers
STORY.....Moves along first rate in early reels but lags considerably in last half
DIRECTION.....Very good especially with regard to production values; allows action to drag at times
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
CAMERA WORK ..... Average
STAR.....Beautiful and splendidly photographed; suited to variety of sequences
SUPPORT.....Milton Sills does his usual good work; Mitchell Lewis overacts in close-ups; others satisfactory
EXTERIORS ..... Good
INTERIORS ..... Some lavish; always artistic
DETAIL ..... All that is required
CHARACTER OF STORY.....Daughter of Shanghai resort proprietor toys with various suitors finally winning the one she loves
LENGTH OF PRODUCTION ..... 5,729 feet

Betty Compson's first production since "Prisoners of Love" is the feature attraction at the Rialto this week, and, generally speaking, it offers a sort of entertainment that proves quite popular with a good majority of film patrons. The opening reels contain splendid Oriental atmosphere and the story is given a good introduction, moves along at a good pace and holds the interest very well until it reaches a point where the principals, the girl and three different suitors are the sole inhabitants of an isolated lighthouse island. From here on it drags rather badly in spots, and even though the ending isn't distinctly obvious, still the spectator is quite sure that it is due for a happy ending and it is just a matter of getting rid of two of the men, leaving the girl and the man she loves together.

A splendid production has been provided by Penrhyn Stanlaws, artist-director, who has previously directed some of the Wanda Hawley pictures for Realart. There are numerous attractive sets, and some fine shots of the lighthouse and the light in operation. He has handled the climax effectively and it furnishes a genuine thrill.

Miss Compson appears to advantage in the role of "Cherry," the daughter of an Englishman who runs a Chinese gambling house and a cafe in Shanghai, China. The star is beautifully photographed and displays ability in a variety of emotions. She is capably supported by Milton Sills, Mitchell Lewis, Casson Ferguson, Joseph Kilgour and others.

Cherry, daughter of Terence O'Day, proprietor of the Paper Lantern cafe in Shanghai, has always practised her father's creed "to play with men to her heart's content but always keep them at arm's length"—or something to that effect. And so "Cherry" promises to marry MacGregor, a sailor. He returns to find that her father has died and she has married a rich man. Later a bank clerk tries to win her favor but is caught stealing bonds. And again Gordon Dean, a traveller and novelist, meets Cherry but is the least interested of her suitors. The three men, through coincidence, go to live on a lonely lighthouse reef, with the one, Dean, followed by Cherry after her divorce, and the fight which ends the lives of MacGregor and the clerk, comprises the rest of the story.

Mention Star's Name and Talk About the Atmosphere

Box Office Analysis for the Exhibitor

This is likely to prove a fairly good box office attraction despite a slackening of the interest in the latter reels. There is a certain quality of audience appeal in the story, regardless of what some may call deliberate coincidence—the situation in which the three suitors take up life together on the lonely reef. However, it does provide material for a strong climax which Director Stanlaws presents in splendid fashion.

Use the star's name and be sure to recall her most prominent success, "The Miracle Man." Some stills of Miss Compson in the large variety of costumes which she wears will be sure to attract attention in the lobby. Properly exploited you ought to do good business with the picture. It would be well to mention Milton Sills' name. He appears to have a large "fan" following. Paramount exchanges will supply you with posters.

Farnum in Familiar Story That Is Too Heavy to Be Entertaining

William Farnum in
"PERJURY"
Fox

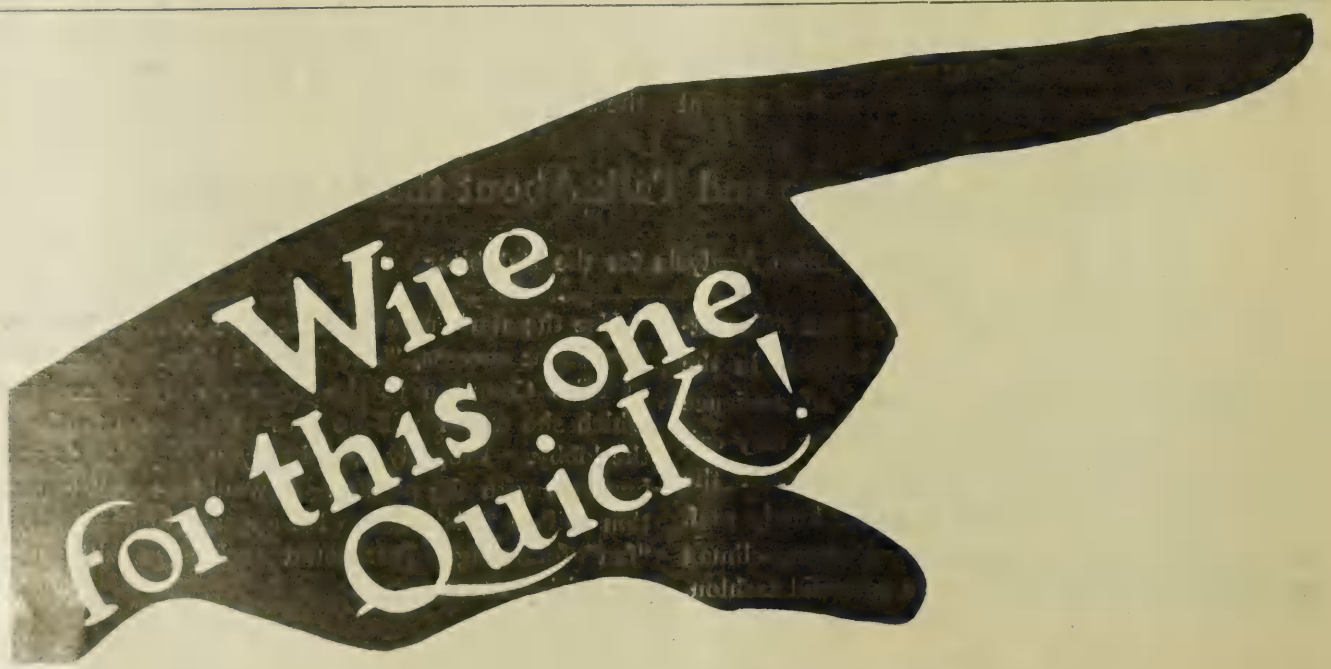
DIRECTOR ..... Harry Millarde
AUTHOR ..... Ruth Comfort Mitchell
SCENARIO BY ..... Mary Murillo
CAMERAMAN ..... Edward Wynard
AS A WHOLE.....Quite a cheerless picture with too much tensity and unhappiness given vivid depiction
STORY.....Not at all original, in fact similar to a recent Farnum release
DIRECTION.....Spends too much time on detail and stretches situations to tedious proportions
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Very good
CAMERA WORK ..... Satisfactory
STAR.....Puts considerable force into dramatic moments but often overdoes facial expressions
SUPPORT.....Sally Crute suffers a good deal in role of wife; Frank Joyner does good work; others suitable
EXTERIORS ..... Few
INTERIORS ..... Suffice
DETAIL ..... All right
CHARACTER OF STORY.....Man spends years in jail for crime he never committed only to be released after another's deathbed confession
LENGTH OF PRODUCTION.....About 8,000 feet

The Fox organization is presenting William Farnum's latest production as a special with a run at the Park Theater. But "Perjury" is hardly up to the "special" mark. In the first place the story is not at all original, and the fact that director Millarde has managed to present it in eight reels isn't sufficient to make it worthy of the word "special," nor even because William Farnum does good work in the kind of role that he evidently likes best.

"Perjury" isn't a whole lot different from "His Greatest Sacrifice," a recent Farnum release in which the identical situation was used. He spends years in prison for a murder he never committed, only to be released, an old grey-haired, broken-down creature, when the real murderer confesses on his deathbed. Only in "Perjury" they have gone into unlimited detail and spent altogether too much time on every little incident, not even sparing the cheerless atmosphere of the courtroom and trial scene, which, if memory serves correctly, was happily omitted from "His Greatest Sacrifice." "Perjury" has hardly a ray of sunshine. The only bright spots are in the opening reels and show the happy home life of the father until he allows that evil passion—temper—to presumably get the better of him. But that is all. The rest is heavy drama.

William Farnum provides his usual dramatic performance and for the most part does very good work. He is supported by a capable and well suited company of players, among them Wallace Erskine, Frank Shannon, John Webb Dillion, Gilbert Rooney.

It happens that it is Robert Moore's best friend, Williams, who committed the crime that sent Moore to jail for life. On his deathbed Williams confesses, but recovers and retracts his verbal confession. In an effort to make him tell the truth, he is shown his former friend, now an old man. He breaks down and tells all. Moore is released and after a few complications are cleared away he is happy once more with his family.



It's All According to Whether They Want to Laugh or Cry

Box Office Analysis for the Exhibitor

William Farnum in
"PERJURY"
Fox

Lovers of melodrama and folks who don't mind if the entertainment offered them is not of a bright, cheerful variety will accept "Perjury" and probably say it is a splendid picture. But on the other hand if your folks want a little sunshine, and most folks do want it even though it is a drama, then they aren't likely to receive the production favorably. "Perjury" is almost certain to prove too heavy for the majority and it certainly isn't for youthful digestion, though there is nothing objectionable in it.

Those who like William Farnum probably won't care at all about whether it is heavy or not, so if you number many of his admirers among your patrons you are quite safe. You can recall "His Greatest Sacrifice" and tell them that in "Perjury" he has a similar but more extensive role. Catchlines and general exploitation will undoubtedly get them in.

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Night Message	Nite
Night Letter	N L

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Some Short Reels

"The V that Vanished"—Pathe

Type of production.....2 reel drama

Holman Day is the author of this story that appeared recently in Collier's Weekly. The talk is built along the standards of a Western, though planted in the Maine woods lumber region. The eading role in the play is enacted by Edgar Jones. Edna May Sperl plays opposite. Although the story deals with a V-shaped strip of land in the Maine lumber section, this is not clearly explained in the film version and causes one to wonder as to the meaning of the title. The lumber company, operating in the territory, attempts to dispossess the simple lazy squatters. Jim is a new member of the lumber crew, and spends most of his time reading a book which is clearly labeled "Charity." In an early attempt to evict the settlers Jim takes the part of the natives, and for doing so loses his job. This is accompanied with a hazing that he receives. The girl, however, takes care of him, and after nursing him through he takes an active part in the life of the natives. The town is now presented in its new appearance. The natives have become enterprising and industrious under Jim's leadership. Again the bullies of the lumber company arrive to evict the squatters and this time they meet with real resistance. In the end Jim's identity is disclosed—he is the new president of the lumber company, and had only joined the crew so that he could see for himself at first hand the work of his men. All ends happily and the native school teacher becomes his bride. This drama has many weak spots, which is mainly due to the poor and unconvincing story. It presents absolutely nothing that has not been done over and again in the past years. It lacks action, plot and characterization. As a whole it forms a very unconvincing entertainment.

"Country Chickens"—Punch-Educational

Type of p roduction.....2 reel comedy

This is the second of the new series of Punch comedies featuring Louise Fazenda. The dog plays an important role in this as he did in the previous production, "The Love Egg." The father and his daughter are awakened in the morning by the dog, and proceed down stairs to their country store. In another part of the town an inventor devises a chicken trap that rides under his flivver. This trap is very simple in operation, he has merely to scoop the chickens up along the road. In time the farmer discovers that some of his white hens are missing and goes out gunning for the guilty party. By the time he arrives at the inventors' chicken yard the inventor has sprayed the flock with crude oil and the chickens appear all black. One or two laughs are produced in the country store by means of jugs that are swung back and forth containing the customers change. A commotion is caused at the village bank when it is learnt that the mail bag containing the funds is missing. This bag was scooped up by mistake and caught in the chicken trap. There is a run on the bank. The comedy finishes with a chase after the flivver that has started by itself and is dashing through the country with a child. The dog jumps into a hay wagon, and from this to another wagon before he leaps on to a moving freight train which runs alongside the flivver. He steers the flivver into an embankment and all ends as it should. The mail bag is recovered and returned by the clever animal. There is a good deal of action in this two reel comedy, and although the continuity is not as well done as the first of this series, "The Love Egg," and the idea not quite as original, still there are quite a few laughs recorded. As a comedy production "Country Chickens" is above the average and should go well.

"Robinson's Trousseau"—Jewel-Universal

Type of production.....2 reel comedy

Lee Moran is the star of this two reel prize-fight comedy. The story is slight but very well done. The hand of the director is evident throughout and its success is mainly due to this. Lee Moran presents a good type in the part of a prize-fighter, and sustains a light humorous touch quite evenly through the entire production. The comedy opens up with a ringside shot of the defeat of Battling Robinson. Robinson is not only knocked out of the ring, but is also thrown out of the club and landed in the rain without clothes. Some comedy shots are recorded with a cop and a fence before the girl and the umbrella appear. A lasting friendship is set up, and Battling Robinson poses as the champion lightweight fighter. In order to make good his boast to his girl he licks everyone that stands between him and the real champion. At last the champion is forced to defend his title, and the girl promises to marry Battling Robinson if he wins. The fight is hard and long, but after a good drink from a flask that he finds at the edge of the ring he knocks out his rival. On his way to the wedding he stops off at a hotel and secures his full dress piece by piece from the various guests, but he fights for each bit. These scenes are filled with action and humor, and can be counted upon to produce a good many laughs. The evening papers announce that the champion has been defeated and Battling Robinson is forced to confess that he lied when he said that he was the hero of the ring, but that he was the champion now. This production produced by Jack Nelson is first class throughout, and you will make no mistake in presenting this before your people. The prize-fight theme is a timely one and should prove a successful amusement.

Pathe Review No. 118

Type of production.....1 reel magazine

The first section of this magazine is devoted to slow-motion analysis of some swift wrestling, showing in detail the deadly head lock and how it can be broken. The travel section is devoted to views in the South including North Carolina and South Carolina. The home of Harriet Beecher Stowe, author of "Uncle Tom's Cabin," in Mandarin, Florida, is also included in this section which is labeled "See America First." The nature section of the magazine records views of the beautiful birds of paradise. The hand colored part of this entertaining magazine is called, "An Afternoon in an Algerian Harem." Here the camera has recorded different types of natives and has even invaved one or two of the homes of the natives. The native costumes of the women are clearly shown, and the method of wrapping their viels is illustrated in a close-up. This magazine as a whole is of average interest and up to the standard of this series.

"Spanish Holidays"—Burton Holmes-Paramount

Type of production.....1 reel travel

Burton Holmes turns his camera upon scenes in sunny Spain in this single reel travel picture. The bright rays of the sun help record some splendid shots of the April fair in old Seville. Here the natives are shown all dressed in their Sunday clothes. Goats are milked in the gay market and various water venders are also illustrated. From Seville the camera travels to Madrid, arriving on the King's birthday. Soldiers and mounted police are here shown about the palace, and some very good close-ups of royal carriages and arriving officials are also shown. This reel is an average Burton Holmes and presents little that is novel or strange.

Short Reels

"The Crater of Mt. Katmai"—Educational

Type of production.....1 reel scenic

This is certainly one of the most interesting single reel scenics released this season. It is a companion to "The Valley of 10,000 Smokes," and includes views of that section of Alaska made famous by the recent expeditions of the National Geographic Society. The first section of this reel contains some wonderful shots of salmon jumping up and mounting a good sized waterfall against the dashing current. The photography is clear and shows the fish plainly in their struggles to mount the waterfall. In the quiet waters of Southwestern Alaska can be seen huge lumps of floating pumice that was once granite. Mounting up towards the crater of Mt. Katmai, large glacier crevices are discovered, and the tops of dead forests are shown. It is this section of Alaska that has been set aside by the President for a National Park. This interesting reel closes with views of some constructed models that attempt to show the volcano as it was during its eruption, which was so violent that towns 100 miles away were covered with a foot of ash. This single reeler is one of the best released this season and is certain to entertain almost any audience.

"Mice at War"—Aesop's Fable—Pathe

Type of production.....1 reel cartoon

The moral of this animated cartoon is, "Leaders pay the price for prominence." In order to prove that this is true, Paul Terry reduces our army tactics to a miniature regiment of mice. The great enemy, the cat, is bombarded from a trench. The ammunition is in the form of knives and forks, and a small trench motar made out of a rat trap is used to hurl limburger cheese at the cat. Now the leader of the mice wore a huge bear skin drum-major's hat, and when the order came to retreat he was unable to get through the hole to the barn and was captured by his arch enemy the cat. This is an average number of this series, and while it presents a few laughs is nevertheless mildly entertaining.

"The Eden of the Pacific"—Prizma

Type of production.....1 reel scenic

Some unusually wonderful and beautiful pictures of a lava bed in action are being shown at the Strand this week. The film is colored to appear more realistic, and every shot indicates daring attempts of the cameraman in obtaining the pictures. The steaming vapor and masses of molten rock offer a striking spectacle that has probably not been duplicated in films. The pictures are indeed awe-inspiring, and to indicate their appreciation by the audience it is only necessary to say that the conclusion was greeted with applause seldom accorded pictures of this type.

"The Mountain Lion"—Pathe

Type of production.....1 reel adventure

"The Mountain Lion" is one of the new series of "The Adventures of Bill and Bob" and deals with animal trapping. A thrilling capture of a mountain lion is shown in all its details. This American lion is sometimes called a catamount and destroys many sheep and cattle on the Western coast. Bill and Bob lay their trap by bending two saplings and fastening them to a trigger that engages in a stake. A noose is arranged and some fresh deer meat is tied to the trigger. When the mountain lion bites, the trigger is released and the spring in the saplings tightens the noose about the beast's body and swings him in mid air. Then the boys have the job of tying up the animal and wheeling him home in a wheel-barrow. A bit of comedy is inserted in this out door adventure reel and occurs when the trap is being set. "Rags," the jolly dog, is unable to resist the deer meat and takes a bite. The trap is sprung and one of the boys is lifted high into the air by the ropes attached to the trees. This is one of the best that Bill and Bob have done, and marks the first of a new series of out-door one reel pictures.

"High Life"—Century-Universal

Type of production.....2 reel Comedy

Harry Sweet scores a hit and quite a few laughs in this new Century comedy built around the idea of a trick flivver and high in the air with the iron workers. Some splendid and original comedy effects have been produced in this by means of double exposure. The comedy contains some new stuff and a good deal of old stuff done in a new way. Harry has a lot of fun with his flivver and his best girl rides along. He scores a pleasant laugh when he taps the air valve of one of the tires and draws off a glass of liquor. Running after his hat he is caught on a steel girder and hoisted high into the air. Here he plays the part of a steel worker. He catches red hot rivets in his hands and succeeds in throwing them in places where they cause the most inconvenience. A panorama of the city far below is shown and the illusion is excellent. Many funny balancing scenes take place at this dizzy height. Harry refuses to come down and his girl also rides a steel girder and joins him. The minister follows and the ceremony is performed as near to heaven as the couple can get. This comedy is full of good work and will get many laughs when played.

"Stop Kidding"—Hal Roach-Educational

Type of production.....1 reel comedy

Eddie Boland and little "Sunshine Sammy" are both featured in this single reel comedy. The fun begins when Eddy appears as a beach hound among the bathing girls. Here he plays the part of an English titled gentleman and performs an amusing rescue. In the very next scene he returns to the soda fountain where he really belongs, and is surprised to find that the girl that he saved works in the candy department of the same store. An argument with his boss brings Eddy into the candy kitchen where he not only encounters the terrible chef, but also a pot of molasses and a wild bear. The comedy is full of action and makes quite a lively production. A good laugh can be counted upon when Eddy and the bear grab the ceiling fan and "Sunshine Sammy" turns on the switch. The end is swift and at the same time happy.

"Torchy's Promotion"—Torchy-Educational

Type of production.....2 reel comedy

Johnny Hines has the leading part in this two reel comedy that is built about the capturing the hotel crook idea. Johnny Hines takes the part of "Torchy," the office boy. He is bold and fresh and even makes love to the boss's daughter. In order to get rid of him the business manager sends him on an errand to Atlantic City. Here is he supposed to get the signature of a certain Mr. Brown. While dressing for dinner his clothes are stolen by Tuxedo Harry. A good deal of B. V. D. comedy follows, and a lot of fun is created by Torchy pretending to be a table. In the end he not only captures Tuxedo Harry, but also secures the signature to the contract and wins the girl. There are a good many sure laughs in this, but very little that stands out as either new or original.

CURRENT RELEASES

Release Date			Footage	Reviewed
		AMERICAN FILM CO.		
		(Distributed through Pathe Exchanges)		
		A Light Woman	7,000	9-26-20
		The Gamesters (Margarita Fisher)	6,000	———
		The Blue Moon (Elinor Field-Pell Trenton)	6,000	———
		Your Mutual Child (Margarita Fisher-Nigel Barry)	6,000	———
		Sunset Jones (Chas. Clary & Irene Ritch)	5,000	4-24-21
		Atonement Guaranteed (Margarita Fisher)	5,000	———
		ASSOCIATED EXHIBITORS, INC.		
		(Distributed through Pathe)		
		The Riddle Woman (Geraldine Farrar)	6,000	———
		The Devil (George Arliss)	6,000	1-23-21
		What Women Will Do (Anna I. Nilsson)	6,000	2-13-21
		The Rider of the King Log	7,000	4-22-21
		The Road to London (Bryant Washburn)	4,713	6-12-21
		They Shall Pay (Lottie Pickford)	5,000	8-14-21
		ASSOCIATED PRODUCERS		
	13	A Small Town Idol (Mack Sennett)	5,000	2-20-21
May	1	I Am Guilty (J. Parker Read, Jr.)	6,500	4-24-21
	15	Home Talent (Mack Sennett)	6,000	6-19-21
	29	Mother O'Mine (Thos H. Ince)	6,044	6-5-21
June	12	The Broken Doll (Allan Dwan)	5,000	6-19-21
	19	The Foolish Matrons (Maurice Tourneur)	6,544	7-3-21
	26	The Ten Dollar Raise (J. L. Frothingham)	5,726	5-15-21
July	17	Greater Than Love (J. Parker Read, Jr.)	6,000	7-24-21
	24	Devotion (Associated	5,669	7-3-21
Aug	7	Cup of Life (Ince)		———
Sept.		Pilgrims of the Night (Frothingham)	5,500	8-14-21
		EQUITY PICTURES CORP.		
		For the Soul of Rafael (Clara Kimball Young)	6,000	5-30-20
		Keep to the Right (Edith Taliaferro)	6,000	———
		Whispering Devils (Conway Tearle)	6,000	———
		Mid-Channel (Clara Kimball Young)	6,000	9-19-20
		Hush (Clara KiKmball Young)	6,000	5-1-21
		Charge It (Clara Kimball Young)	6,900	5-29-21
		Straight From Paris (Clara Kimball Young)	6,000	———
		Heedless Moths (Audrey Munson)	5,000	6-19-21
		Black Panther's Cub (Florence Reed)	5,800	2-20-21
		FAMOUS PLAYERS-LASKY CORP.		
June	5	The Traveling Salesman (Roscoe Arbuckle)	4,514	5-1-21
	5	The Wild Goose (Cosmopolitan)	6,497	5-15-21
	12	White and Unmarried (Thomas Meighan)	4,458	6-12-21
	12	Appearances (Donald Crisp Prod.)	5,336	7-3-21
	19	One a Minute (Douglas MacLean)	4,510	6-26-21
	19	The Bronze Bell (Thos. Ince Spec.)	5,507	7-10-21
	26	Sham (Ethel Clayton)	4,888	5-29-21
	26	The Wise Fool (Geo. Melford Prod.)	6,768	6-5-21
July	3	The Woman God Changed (Cosmopol. Prod.)	6,306	6-5-21
	10	Too Much Speed (Wallace Reid)	4,629	6-19-21
	10	Mystery Road (Paul Powell Spec.)	4,965	7-31-21
	17	Life (All-Star Cast)	6,500	11-14-20
	24	The Great Moment (Gloria Swanson)	6,372	7-31-21
	24	Behind Masks (Dorothy Dalton)	4,147	7-10-21
	31	Lost Romance (Wm. DeMille Prod.)	6,443	5-15-21
Aug.	7	The Princess of York (Donald Crisp Prod.)		———
	14	The Whistle (Wm. S. Hart)	5,359	7- 3-21
	14	Passing Thru (Douglas MacLean)		———
	21	Conquest of Canaan (Thomas Meighan)	6,900	7-17-21
	21	Wealth (Ethel Clayton)	5,141	7-10-21
	28	Crazy to Marry (Roscoe Arbuckle)	4,693	8-7-21
Specials		**FOX FILM CORP.**		
		Blind Wives (Special Cast)	7,000	1-9-21
		A Connecticut Yankee in King Arthur's Court	7,000	2- 6-21
		Skirts	7,000	———
		The Queen of Sheba		4-17-21
		A Virgin Paradise	8,000	8-7-21
		Shame	8,000	8-7-21
		Thunderclap	8,000	8-14-21
William Farnum Series				
		His Greatest Sacrifice	6,000	5-1-21
Pearl White Series				
		The Mountain Woman	6,000	2- 6-21
		Know Your Men	6,000	———
		Beyond Price	5,000	5- 8-21
Tom Mix Series				
		A Ridin' Romeo	5,000	6-5-21
		The Big Town Round-Up	5,000	7-10-21
		After Your Own Heart	5,000	8-7-21
Louise Lovely				
		The Little Grey Mouse	6,000	10-31-20
		Partners of Fate	5,000	2-20-21
		While the Devil Laughs	5,000	———
William Russell Series				
		Colorado Pluck	5,000	5- 8-21
		Children of the Night	5,000	6-19-21
		Singing River	5,000	7-24-21
Shirley Mason Series				
		The Mother Heart	5,000	6-12-21
		Lovetime	5,000	7-10-21
		Ever Since Eve	5,000	7-31-21
Edna Murphy and Johnnie Walker				
		Live Wires	5,000	7-3-21
20th Century Brand				
		Big Town Ideas (Eileen Percy)	5,000	5-15-21
		Get Your Man (Buck Jones)	5,000	5-19-21
		Straight from the Shoulder (Buck Jones)		7-3-21
		Maid of the West (Eileen Percy)	5,000	7-17-21
		Western Finish (Buck Jones)	5,000	8-14-21
		FIRST NATIONAL		
		Scrambled Wives (Marguerite Clark)	6,460	5-29-21
		The Kid (Charles Chaplin—Big Five)	5,300	1-16-21
		Trust Your Wife (Katherine MacDonald)	5,525	———
		Love's Penalty (Hope Hampton)	4,675	6-12-21
		The Passion Flower (Norma Talmadge)	6,755	4-10-21
		The Oath (R. A. Walsh Spec.—Big Five)	7,806	4-17-21
		Jim the Penman (Lionel Barrymore)	6,100	3-27-21
		The Girl in the Taxi (Mr. and Mrs. Carter DeHaven)		———
		Sowing the Wind (Anita Stewart—Big Five)	6,000	1-16-21
		Lessons in Love (Constance Talmadge)	5,923	6-12-20
		Bob Hampton of Placer (Marshall Neilan Prod.)	7,268	5- 8-21
		Gypsy Blood (Pola Negri)	5,921	5-15-21
		Playthings of Destiny (Anita Stewart)	6,200	———
		Courage (Sidney Franklin Prod.)	6,244	6-19-21
		The Sky Pilot (Cathrine Curtis Prod.)	6,305	4-24-21
		Scrap Iron (Charles Ray)	6,747	6-5-21
		Peck's Bad Boy (Jackie Coogan)	5,000	5-1-21
		Golden Snare (James Oliver Curwood)	5,900	7-17-21
		Stranger Than Fiction (Katherine MacDonald)		———
		Wedding Bells (Constance Talmadge)		
		Salvation Nell (Whitman Bennett Prod.)	5,485	7- 3-21
		Nobody (Roland West Prd. with Jewel Carmen)	6,396	7-31-21
		The Child Thou Gavest Me (John M. Stahl Prod.)		———
		The Sign on the Door (Norma Talmadge)	6,000	7-24-21
		A Midnight Bell (Charles Ray)	6,140	8-14-21
		FEDERATED FILM EXCHANGES OF AMERICA, INC.		
		Nobody's Girl (Billie Rhodes)	5,000	———
		Bonnie May (Bessie Love)	5,000	———
		The Midlanders (Bessie Love)	5,000	———
		Don't Leave Your Husband (Wm. Desmond)	6,200	4-24-21
		Penny of Top Hill Trail (Bessie Love)	6,500	5-1-21
		Hearts and Masks	5,000	———
		Good-Bad Wife	5,000	10-24-20
		The Servant in the House	5,000	8-22-20
		GAUMONT COMPANY		
		Fall of a Saint	6,000	———
		Out of the Darkness	6,000	———
		Infatuation of Youth	6,000	———
		The Edge of Youth	6,000	———
		Branded	6,000	———
		The Thinker	6,000	———
		In the Clutches of the Hindoo (Serial)		———
		GOLDWYN PICTURES		
		What Happened to Rosa (Mabel Normand)	4,200	4-17-21
		Roads of Destiny (Pauline Frederick)	4,955	4- 3-21
		The Highest Bidder (Madge Kennedy)	4,960	———
		Prisoners of Love (Betty Compson)	5,884	1-23-20
		The Concert	5,379	2-27-21
		Guile of Women (Will Rogers)	4,496	3- 6-21
		Bunty Pulls the Strings	6,255	1-9-21
		Hold Your Horses (Tom Moore)	4,610	2- 6-21
		A Voice in the Dark (Frank Lloyd Prod.)	4,255	6-12-21
		Don't Neglect Your Wife (Gertrude Atherton Prod.)	5,649	7-31-21
		A Tale of Two Worlds (Gouveneur Morris Prod.)	5,649	3-20-21
		The Cabinet of Dr. Caligari	5,000	4-10-21
		Snowblind (All-Star)	5,000	5-29-21
		An Unwilling Hero (Will Rogers)	5,000	7-17-21
		Made in Heaven (Tom Moore)	5,000	5-1-21
		Wet Gold (Williamson Prod.)	6,000	7-31-21
		Boys Will Be Boys (Will Rogers)	4,028	5-22-21
		The Old Nest (Reginald Barker Prod.)	8,021	7-3-21
		D. W. GRIFFITH, INC.		
		Way Down East	12,000	9-12-20
		W. W. HODKINSON CORP.		
		Distributing through Pathe)		
J. L. Frothingham Prod.				
		The Breaking Point (Bessie Barriscale)	5,788	2- 6-21
		The Other Woman	5,800	4- 3-21
Renco Film Co.				
		Lavender and Old Lace	5,770	5-1-21
Benj. B. Hampton and Eltinge F. Warner Prod.				
		The Spenders	5,693	1-9-21
		The Man of the Forest	5,880	5-22-21
National Film Corp.				
		The Kentucky Colonel (Joseph Dowling)	6,000	9-19-20
Irvin V. Willat Prod.				
		Partners of the Tide	6,150	3-20-21
		The Face of the World	5,700	7-24-21
Dial Film Co.				
		The Tiger's Coat (Myrtle Stedman)		———
Hugo Ballin Prod.				
		East Lynne (Mabel Ballin-Edward Earle)	6,634	3-13-21
		The Journey's End	7,000	6-19-21
Rockett Film Corp.				
		Keeping Up With Lizzie (Enid Bennett)	5,224	5-15-21
		METRO PICTURES CORP.		
June	6	Home Stuff (Viola Dana)	6,000	6-19-21
	20	Fine Feathers (All-Star)	6,000	6-19-21
July	4	The Man Who (Bert Lytell)	6,000	7-17-21
	18	Over the Wire (Alice Lake)	6,000	7-3-21
Aug.	1	Life's Darn Funny (Viola Dana)	6,000	7-31-21
		The Conquering Power (Rex Ingram Prod.)	7,025	7-10-21
Aug.	15	Big Game (May Allison)	6,000	8-14-21
Sept.	5	A Trip to Paradise (Bert Lytell)	6,000	———
	19	The Match Breaker (Viola Dana)	6,000	———
S. L. Productions				
Feb.	28	Without Limit (All-Star)	6,000	2-20-21
Nazimova Productions				
		Madame Peacock	5,000	10-10-20
Dec.	6	Billions	6,000	12-5-20
C. E. Shurtleff Prod.				
Nov.	22	The Star Rover (All-Star)	6,000	11-14-20
		The Little Fool	4,800	3-13-21
Roland West Prod.				
		The Silver Lining (Jewel Carmen)	6,000	2-20-21
		PATHE EXCHANGE, INC.		
May	15	The Lure of Egypt	6,000	———
June	5	The Heart Line	6,000	5-29-21
		The Butterfly Girl (Marjorie Daw)	5,000	5--29-21
		Without Benefit of Clergy	5,300	6-26-21
		Women Who Wait	5,421	———
July	31	The Money Maniac (Perret Prod.)	5,000	7-24-21

Release Date		Footage	Reviewed
PIONEER FILM CORP.			
	Indiscretion (Florence Reed)	6,000	———
	Oh! Mary Be Careful (Madge Kennedy)	6,000	———
	The Crimson Cross (Vandyke Brooks)	6,000	———
	The Forgotten Woman (Pauline Stark)	6,000	———
	A Millionaire for a Day (Arthur Guy Empey)	6,000	———
	Beyond the Crossroads (Ora Carew)	6,000	———
	In Society (Edith Roberts)	6,000	———
	Wise Husbands (Gail Kane, J. Horbert Frank and Gladden James)	6,000	———
	Idle Hands (Gail Kane and J. Herbert Frank)	6,000	———
	The Leech (Claire Whitney)	6,000	———
	His Brother's Keeper (Martha Mansfield, Rogers Lytton and James)	6,000	———
	Stolen Moments (Margaret Namare)	6,000	———
	The Barbarian (Monroe Salisbury)	6,000	———
	A Man There was (Victor Seastrom)	6,000	2-29-20
	Mystery Mind (15 Episode Serial)		
ROBERTSON-COLE PROD.			
	Seven Years' Bad Luck (Max Linder)	5,070	5-1-21
	Mistress of Shenstone (Pauline Frederick)	5,900	3-26-21
	See My Lawyer (Christie Comedy Drama)	6,035	6-5-21
	What's a Wife Worth (Wm. Christy Cabanne	5,600	4-17-21
	Good Women (Gasnier)	5,713	7-24-21
	Nobody's Kid (Mae Marsh)	4,975	7-17-21
	If Women Only Knew	5,550	5-29-21
	Beach of Dreams	5,005	6-26-21
	Black Roses (Sessue Hayakawa)	5,600	4-17-21
	Cold Steel (All-Star)	5,800	6-5-21
	Salvage (Pauline Frederick)	5,980	5-22-21
	Live and Let Live (Cabanne Prod)	5,900	5-29-21
	The Greater Profit (Edith Storey)	4,220	6-26-21
	When Lights Are Low (Sessue Hayakawa)	6,000	7-3-21
	Shams of Society	6,000	8-7-21
Special Features **REALART PICTURES CORP.**			
	The Deep Purple (Walsh)	7,000	5-10-20
	The Law of the Yukon (Miller)	6,000	9-19-20
	The Soul of Youth (Taylor)	6,000	9-22-20
	The Furnace (Wm. D. Taylor Prod.)	6,882	11-28-20
Star Productions			
	Two Weeks With Pay (Bebe Daniels)	4,136	6-5-21
	A Private Scandal (May McAvoy)	4,363	6-19-21
	A Kiss in Time (Wanda Hawley)	4,351	6-19-21
	The Land of Hope (Alice Brady)		———
	Such a Little Queen (Constance Binney)	4,942	7-10-21
	Moonlgiht and Honeysuckle (Mary M. Minter)	4,294	7-24-21
	A Heart to Let (Justine Johnstone)	5,249	7-24-21
	Don't Call Me Little Girl (Mary Miles Minter)	5,214	6-26-21
	Little Italy (Alice Brady)	4,875	7-24-21
	A March Hare (Bebe Daniels)	4,431	7-24-21
	Her Sturdy Oak (Wanda Hawley)	4,590	8-7-21
	One Wild Week (Bebe Daniels)		———
LEWIS J. SELZNICK ENT.			
Selznick Pictures (Distributed by Select Exchanges)			
Elaine Hammerstein Star Series			
	Miracle of Manhattan	5,000	5-8-21
	The Girl From Nowhere	5,000	7-17-21
	Remorseless Love	5,000	8-7-21
Eugene O'Brien Star Series			
	Gilded Lies	5,000	5-8-21
	The Last Door	5,000	6-26-21
	Is Life Worth Living?	5,000	7-24-21
Owen Moore Star Series			
	The Chicken in the Case	5,261	2-6-21
	A Divorce of Convenience	5,000	———
Conway Tearle Star Series			
	Society Snobs	4,224	3-20-21
	Bucking the Tiger	5,000	5-1-21
	The Fighter	6,000	———
Martha Mansfield Star Series			
	The Fourth Sin	5,000	———
Special Productions			
	The Greatest Love (Vera Gordon)	5,520	1-30-21
	You Can't Kill Love (All Star)	5,500	———
	The Highest Law (Ralph Ince)	5,500	———
	The Road of Ambition (Conway Tearle)	5,500	2-20-21
	The Sin That Was His (Wm. Faversham)	5,600	12-12-20
	Red Foam (Ralph Ince Special)	5,500	———
Select Pictures			
	Mothers of Men (Claire Whitney)	5,000	3-7-20
	Mountain Madness	6,000	———
	The Great Shadow (Tyrone Power)	6,000	———
	Seeds of Vengeance (Bernard Durning)	5,000	11-14-20
	Man's Plaything (Grace Davison)	5,000	———
	The Servant Question (William Collier)	5,000	6-27-20
	Just Outside the Door (Edith Hallor)	5,000	———
	Who Am I?	6,000	7-10-21
STOLL FILM CORP. (Distributing through Pathe)			
	Squandered Lives		12-19-20
	The Hundredth Chance		1-2-21
	Mr. Wu	4,650	12-26-20
	The Lure of Crooning Water	7,800	1-16-21
	The Tavern Knight	5,800	1-30-21
	The Flame	6,000	2-6-21
	The Branded Soul	5,100	2-13-21
	God's Good Man	5,000	———
	The Tidal Wave	5,000	2-27-21
	Bars of Iron	5,100	3-6-21
	Testimony	5,400	2-13-21
	The Garden of Resurrection	5,500	3-20-21
UNITED ARTISTS			
Dec. 5	The Mark of Zorro (Douglas Fairbanks)	7,500	12-5-20
Jan. 9	The Love Light (Mary Pickford)	8,000	1-16-21
	The Nut (Douglas Fairbanks)	5,800	3-13-21
	Dream Street (D. W. Griffith Prod.)	10,100	4-17-21
	Through the Back Door (Mary Pickford)	7,000	5-22-21
	Carnival (Harley Knoles Prod.)	7,300	7-3-21
UNIVERSAL FILM MFG. CO.			
Jewel Features			
	Once to Every Woman (Dorothy Phillips)	6,000	8-29-20
	Outside the Law (Priscilla Dean)	7,754	1-9-21
	Reputation (Priscilla Dean)	7,158	5-8-21
Universal Features			
	Cheated Love (Carmel Myers)	5,000	5-29-21
	The Man Tamer (Gladys Walton)	5,000	6-5-21
	The Beautiful Gambler (Grace Darmond)	4,516	6-26-21
	The Fighting Lover (Frank Mayo)	5,000	6-12-21
	The Kiss (Carmel Myers)	5,000	7-3-21
	Thunder Island (Edith Roberts)	5,000	6-19-21
	Desperate Trails (Harry Carey)	4,577	6-26-21
	Short Skirts (Gladys Walton)	4,330	7-10-21
	Man Trackers	5,000	7-17-21
	Luring Lips (Edith Roberts)	4,263	7-24-21
	Danger Ahead (Mary Philbin)	4,353	7-31-21
	A Daughte rof the Law (Carmel Myers)	4,752	8-7-21
Alice Joyce **VITAGRAPH**			
	The Vice of Fools	5,000	11-14-20
	Cousin Kate	5,000	———
	Her Lord and Master	5,000	———
	The Scarab Ring (Alice Joyce)	5,000	5-29-21
Earle Williams			
	Diamonds Adrift	5,000	———
	It Can't Be Done		———
	The Silver Car	6,000	6-5-21
Corinne Griffith			
	The Broadway Bubble	5,000	11-21-20
	It Isn't Being Done This Season	5,000	———
	What's Your Reputation Worth?	5,000	———
Harry T. Morey			
	The Sea Rider	5,000	5-30-20
	The Gauntlet	5,000	7-25-20
Super Features			
	Dead Men Tell No Tales (Tom Terriss)	7,000	12-19-20
	Black Beauty (Jean Paige)	6,800	1-9-21
	The Heart of Maryland	6,000	5-22-21
Alice Calhoun Prod.			
	Princess Jones	5,000	———
	Closed Doors	5,000	5-22-21
Antonio Moreno Prod.			
	Three Sevens	5,000	2-6-21
INDEPENDENT—STATE RIGHTS			
	Every Woman's Problem (Plymouth Pict)	5,000	3-27-21
	The Wakefield Case (World Film)	6,000	4-10-21
	Forbidden Love (Wistaria)	6,000	4-10-21
	Diane of Star Hollow (Producers Security)		4-10-21
	The Nightingale of Paris (C. B. C. Film Sales)	5,000	———
	Heidi (C. B. C. Prizma Feature)	2,000	———
	Lure of the Orient (Aywon)	6,000	———
	Mother Eternal (Abramson)	7,500	4-24-21
	The Galloping Devil (Canyon)	5,500	5-29-21
	The Contrast (Labor F. Service)	6,000	6-5-21
	Be My Wife (Max Linder)	5,000	6-12-21
	Western Hearts (Asso. Photoplays)	4,711	6-12-21
	God's Gold (Pinnacle Prod.)	5,000	6-19-21
	The Golem (Hugo Riesenfeld)	5,000	6-26-21
	The Twice Born Woman (Sonora)	6,000	7-3-21
	Tradition (Sonora)	6,000	7-10-21
	Burn 'Em Up Barnes (C. C. Burr)	5,600	8-14-21
	The Fighting Breed (Aywon)	5,000	8-14-21
	The Jack Rider (Aywon)	5,000	8-14-21

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies: Now or Never, Among Those Present, I Do.

ASSOCIATED PRODUCERS, INC.

Mack Sennett Comedies (2 reels): Made in the Kitchen, She Sighed by the Seaside, Call a Cop.

Ben Turpin Comedies (2 reels): Love's Outcast.

EDUCATIONAL FILM CORP. OF AMERICA

Mermaid Comedies (2 reels): The Simp, April Fool, High and Dry, Moonshine, Holy Smoke, Bang, The GGreenhorn, Sunless Sundays.

Chester Comedies: (2 reels): You'll Be S'prised, Beat It, Ladies' Pets, Just In Time, Ready to Serve, Snooky's Wild Oats, Snooky's Blue Sunday, Snooky's Fresh Heir.

Torchy Comedies (2 reels): Torchy's Millions, Torchy Turns Cupid, Torchy's Double Triumph, Torchy Mixes In, Torchy's Night Hood, Torchy's Big Lead, Crowing Torchy, Torchy's Promotion.

Christie Comedies (2 reels): A Homespun Hero, Shuffle the Queens, Going Thru the Rye, Mr. Fatima, Wedding Blues, Back from the Front, Dining Room, Kitchen and Sink, Movie Mad, Nobody's Wife, Hey Rube, Man Versus Woman, Scrappily Married, The Reckless Sex, Red Hot Love, Short and Snappy, Sneakers, Let Me Explain, Southern Exposure.

Vanity Comedies (1 reel): Take Your Time, Three Jokers, Rocking the Boat, Spooners, Ninety Days or Life, It's Your Move, Spiking the Spooks.

Gayety Comedies (1 reel): Dummy Love, Zero Love, Money Talks, Sweet Revenge, A Handy Husband, Hero-Pro Tom, Standing Pat, Assault and Flattery.

Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.

Bruce Scenics Beautiful (1 reel): Wanderlust, Solitude, The Castaway, By Schooner to Skagway, Tropical Nights, The Banana Special, The Explorers, The Isle of Desire, The Business of Camping, Voices of the Sea, The Will o' the Wisp, Water Trails, The Man Who Always Sat Down, The Merry Little Put Put.

Chester Outings (1 reel): Frozen Thunder, Iguazu the Exquisite, Getting a Polish, Swat the Landlord, There Is No Santa Claus, Rookeries and Squawkeries, Crowning King Blizzard, Frivolous Fijis, Lost a Yodel, Pahs and Papas, Paths of Glory, Something to Worry About, Putting Nature Next, The Worst Was True, Hitting the High Spots, The Red Trail's End, One Peek Was Plenty, Hitting the Hot Spots, Jogging Across Sawtooth.

Chester Screenics (1 reel): Sea Planets—Apartments for Rent, Fine Feathers—They Forgot the Town, Out of the Past, Then Company Came—Art Is Everything, No Hope for the Drys—Silver Silences, Sultans of the Sea—Getting a Toe Hold, From Deer to Dam, Buzz-z-z, Philippine Futurity—An Angle in Idaho, New Wine in Old Bottles, Old Moose Trails.

Release Date — Footage Reviewed

Hudson Bay Travel Series (1 reel): A Tale of the Fur North, Hides—Go Seek, It's a Great Life—If, An Eskimotion Picture.
World Wanderings (1 reel): In Dutch, South Sea Magic.
Miscellaneous (1 reel): Wilderness Friends, Golf—Slow Motion, Dixie, Kinograms (Two-a-Week).

FAMOUS PLAYERS-LASKY

Paramount-Arbuckle Comedy (2 reels): Rough House, His Wedding Night, Fatty at Coney Island, A Country Hero, The Bell Boy, The Butcher Boy, Moonshine, The Cook, The Sheriff.
Paramount-Burton Holmes Travel Pictures (1 reel): Catching Up in Canton, Beautiful Bermuda, Old Malacca, Under Cuban Skies, All Aboard for Brindisi, Palma De Majorca, A Little Atlantic, Modern Aspects of Japan, Along the Riviera, Alexandria, Biskea the Beautiful, Present-Day Prague, A Polynesian Odyssey, The Galata Bridge, Monte Carlo, Bazaars of Cairo, Country Life in Bohemia, The City of Algiers, In New Madrid, Liberated Jerusalem, Marseilles, Spanish Children, In the Rice Fields of Japan, The Road to the Pyramids, Calling on the Sphinx, In Barcelona.
Paramount-Burlingame Adventure Scenics (1 reel): Down the Strand in London, Winter Sports in St. Moritz, Kilawea Volcano in Eruption, The Jungfrau Railroad, Wildest Wales.
Paramount-De Haven Comedies (2 reels): Kids is Kids, Spirits.
Paramount-Mack Sennett Comedies (2 reels): Don't Weaken, It's a Boy, His Youthful Fancy, My Goodness! Movie Fans, Fickle Fancy, A Fireside Brewer, Dabbling in Art, Bungalow Troubles, On a Summer's Day, The Unhappy Finish, Officer Cupid, Astray from the Steerage.
Paramount Magazine (1 reel): Pictionary and Cartoons (weekly).
Paramount-Post Nature Pictures (1 reel): From a Piscatorial Angle, The Cloud, A Setting of Ages, Indian Summer, Victory Mountain.
Paramount-Vandenbergh Series (2 reels): Wild Men of Africa, Jungle Dancers, The Lion Killers, Slaying the Hippopotamus, The Land of the Pygmies.

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels): A Dog's Life, A Day's Pleasure, Shoulder Arms, Sunnyside.
Toonerville Trolley (2 reels): The Skipper's Narrow Escape, The Skipper's Treasure Garden, Meeting All Trains.
Henry Lehrman Comedies (2 reels): The Punch of the Irish, Twilight Baby, The Kick in High Life, Wet and Warmer.

FEDERATED FILM

Monte Banks Comedies (2 reels): A Bedroom Scandal, A Rare Bird, His Naughty Night, Nearly Married.
Ford Educational Weekly (1 reel): A Fairyland, The Message, Democracy in Education.

FOX FILM CORPORATION

Sunshine Comedies (2 reels): His Meal Ticket, Three Good Pals, The Janitors, The Big Secret, Verse and Worse, The Simp, His Fiery Beat, Roaring Lions on Parade, His Unlucky Job, The Baby, The Slicker, Pals and Petticoats, Pretty Ladu, His Noisy Still, Hold Me Tight, An Elephant's Nightmare, Chase Me, Farmyard Follies.
Clyde Cook Comedies (2 reels): The Jockey, Kiss Me Quick, The Huntsman, All Wrong, Don't Tickle.
Mutt and Jeff Animated Cartoons (1 reel): Mlle. Fifi, Gathering Cocoanuts, It's a Bear, The Far North, A Hard Shell Game, The Vacuum Cleaner, The Naturalists, A Rare Bird, Flivvering, A Crazy Idea, Factory to Consumer, The Ventriloquist, Doctor Killjoy, Gum Shoe Work, The Lion Hunters, The Glue Factory, Cold Tea, The Hypnotist, The Pappoose, On the Hip, The North Woods, Sherlock Hawkeshaw & Co.
Fox News (Twice a Week).
Serials: Bride 13 (15 episodes), Fantomas (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels): Fingers and Pockets, Love and Rollers, Hearts and Hammers, At It Again, Professional Ethics, When Martin Gits Here, Ged Ap, Napoleon, You'd Better Get It, Indigo Sunday, Why Worry, Nothing to Think About, Take It Easy.
Edgar Comedies (2 reels): Edgar Camps Out, Edgar the Explorer, Edgar's Country Cousin, Edgar's Feast Day, Get-Rich-Quick Edgar, Edgar's Little Saw.
Goldwyn-Bray Comics (1 reel): Lampoons: Happy Hooligan in Apollo, Happy Hooligan in Cupid's Advice, Happy Hooligan in Happy Hooldini, Judge Rummy in The Prize Dance, Judge Rummy in Snappy Judgment, Happy Hooligan in The Blacksmith, Happy Hooligan in A Romance of '76, Judge Rummy in Why Change Your Husband, Happy Hooligan in Dr. Jekyll and Mr. Zip, Judge Rummy in Bear Facts, Happy Hooligan in Roll Your Own, Judge Rummy in Yes, Dear, Happy Hooligan in Oil, Judge Rummy in Too Much Pep.
Goldwyn-Bray Pictographs (1 reel): Tree-top Concert Singers, The Island of the Mist, Through the Earth, What Is Your Body Worth? A Paradise for Birds, Venice of the Orient, Action of the Human Heart, The Riveter, The Human Voice, Seein' Things on the Ormoco, Gypsy Scientists, Unshod Soldiers of the King, No Reg'lar Bird, Chemical Inspiration, Safe Combination, The City That Never Sleeps.

INDEPENDENT FILMS ASSN.

Max Roberts Comedies: Why Change Your Mother-in-Law? Shimmy Isle, Absence Without Leave.

METRO PICTURES CORP.

Buster Keaton Comedies (2 reels): Convict 13, One Week, The Scare Crow, Neighbors, The Haunted House, Hard Luck, The High Sign, The Goat.

PATHE EXCHANGE, INC.

Pathe News—Wednesdays and Saturdays.
Topics of the Day—Weekly.
Week of June 15: The Toll of the Desert (Avenging Arrow No. 15), 2 reels: Dropped from the Clouds (Sky Ranger No. 8), 2 reels; House of Alarms (The Yellow Arm No. 1), 3 reels; The Goose That Laid the Golden Egg (Cartoon), 2-3 reels; Own Your Home (Pollard), 1 reel.
Week of June 26: The House on the Roof (Sky Ranger), 2 reels; The Vengeance of the East (Yellow Arm No. 2), 2 reels; The High Rollers (Pollard), 1 reel; The Fox (Adventures of Bob & Bill), 1 reel; Mice in Council (Cartoon), 2-3 reels.
Week of July 3: Trapped (The Sky Ranger No. 10), 2 reels; The Strange Disappearance (Yellow Arm No. 3), 2 reels; You're Next (Pollard), 1 reel; The Rooster and the Eagle (Cartoon), 2-3 reels.
Week of July 10: The Seething Pool (Sky Rangers No. 11), 2 reels; At Bay (Yellow Arm No. 4), 2 reels; The Bike Bug, 1 reel.
Week of July 17: The Whirling Menace (Sky Ranger No. 12), 2 reels; Danger Ahead (Yellow Arm No. 5), 2 reels; At the Ringside (Snub Pollard), 1 reel; Bliss (Harold Lloyd Reissue), 1 reel.
Week of July 24: At the Last Minute (Sky Ranger No. 13), 2 reels; A Nest of Knaves (Yellow Arm No. 6), 2 reels; No Stop-Over (Snub Pollard), 1 reel; The American Badger (Bill & Bob), 1 reel; The Flirt (Harold Lloyd Reissue), 1 reel.
Week of July 31: .Liquid Fire (Sky Ranger No. 14), 2 reels; In the Dead of Night (Yellow Arm No. 7), 2 reels; What a Whopper (Pollard comedy), 1 reel; All Aboard (Harold Lloyd reissue), 2-3 reel; The Country Mouse and City Mouse, 1 reel cartoon.
Week of Aug. 7: The Last Raid (Sky Ranger No. 15), 2 reels; Smuggled Abroad (Yellow Arm No. 8), 2 reels; Teaching the Teacher (Pollard comedy), 1 reel; The Tip (Harold Lloyd reissue), 1 reel; The Cat and the Canary, 2-3 reel cartoon.
Week of Aug. 14: The Kingdom of Deceit (Yellow Arm No. 9), 2 reels; The Black Ace (Edgar Jones), 2 reels; Spot Cash (Pollard), 1 reel; Rainbow Island (Harold Lloyd reissue); The Fox and the Crow, 2-3 reel cartoon.
Week of Aug. 21: The Water Peril (Yellow Arm No. 10), 2 reels; The Secret of Butte Ridge (Tom Santschi), 2 reels; The Mountain Lion (Adventures of Bill and Bob), 1 reel; Name the Day (Pollard), 1 reel; Move On (Harold Lloyd reissue), 1 reel; The Donkey in the Lion's Skin, 2-3 reel cartoon.
Week of Aug. 28: Pawns of Power (Yellow Arm No. 11), 2 reels; The Mayor of Misery (Edgar Jones), 2 reels; Stop Kidding (Eddie Boland), 1 reel; By the Sad Sea Waves (Harold Lloyd reissue), 1 reel; Mice at War (2-3 reel cartoon.

PIONEER FILM CORP.

The Facts and Follies Series (1 reel): Babes in Bearskin, Call Me Daddy, Down Beside the Seaside, Knockout Maggie, Professor Was Right, Running Romeos, Two's Company, Young Ideas.
Luke McLuke's Film-Osophy, each ½ reel.
The Sonny Series, each 2 reels.
Serial—The Hope Diamond Mystery (15 episodes).

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series (Detective Series, 2 reels).
Chaplin Classics.
Selznick News.
Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels): The Kid's Pal, The Country Heir, Dandy Lions, Playmates, A Dollar's Worth (Harry Sweet), For Sale, Pals (Brownie), Custard's Last Stand (Zip Monty and Florence Lee), Wood Simps, Society Dogs, The Smart Alec (Harry Sweet), Third Class Mail (Charles Dorety and Peggy Montgomery), The Whizbug, Three Wise Boobs.
Jewel Comedies—Ted Rider Series (Leonard Clapham) (2 reels): A Son of the North (No. 1), The Girl and the Law (No. 2), Big Stakes (No. 3), When the Devil Laughed (No. 4), The Forest Runners (No. 5), The Timber Wolf (No. 6), Roman Romeos (Lyons-Moran), A Monkey Movie Star.
Serials: The Flaming Disk, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Net, 15 episodes; King of the Circus (Eddie Polo), — episodes; The Diamond Queen (Eileen Sedgwick), — episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), — episodes; Terror Trail, — episodes.
Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher), Twin Husbands (Dorothy Wolbert), Who Kissed Me? (Dorothy Wolbert), Marie Struck, Oh! Tessie (Dorothy Wolbert), The Truck Horse Bandit, Zulu Love (Eddie Barry), A Cheese Romance (Billy Fletcher), Rubbing It In (Billy Fletcher), Hearts and Flour (Dorothy Wolbert), Uneasy Money (Robert Anderson), Meet My Husband (Billy Fletcher), Rubes and Boobs (Billy Fletcher), An Awful Bull (Billy Fletcher), The Skylark, While New York Snores (Billy Fletcher), The Champ (Billy Fletcher), The Mystic M.
Western and Railroad Dramas (2 reels): The Fightin' Actor, The Cactus Kid (Hoot Gibson), The Midnight Raiders, The Knockout Man, Who Was the Man? Crossed Clues (Hoot Gibson), The Empty Gun, The Outlaw (Jack Perrin), The Winning Track, Fighting Blood (Jack Perrin), The Wild, Wild West (Hoot Gibson), Stand Up and Fight (Jack Perrin), The Heart of Arizona (Eileen Sedgwick), Bandits Beware (Hoot Gibson), The Girl in the Saddle, The Movie Trail, The Shadow of Suspicion (Eileen Sedgwick), The Man Who Woke Up (Hoot Gibson), Beating the Game, The Valley of Rogues (Jack Perrin).
International News (Issued every Monday and Thursday).

VITAGRAPH

Big V Special Comedies (2 reels): A Parcel Post Husband, Fists and Fodder, Footprints, He Laughs Last, Springtime, The Laundry.
Larry Semon Comedies (2 reels): School Days, Solid Concrete, The Fly Cop, The Grocery Clerk, The Stage Hand, The Suitor, The Sportsman, The Hick, The Rent Collector, The Bakery, The Fall Guy.
Jim Aubrey Comedies (2 reels): The Nuisance, The Mysterious Stranger, The Blizzard, The Tourist.
Serials: Hidden Dangers (Joe Ryan, Jean Paige), 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Avenger (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Elinor Field), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 15 episodes.

Metro Offers Another Delightful Viola Dana Subject

Viola Dana in
"THERE ARE NO VILLAINS"
Metro

DIRECTOR ..... Bayard Veiller
AUTHOR ..... Frank R. Adams
SCENARIO BY .....Mary O'Hara
CAMERAMAN ..... John Arnold
AS A WHOLE.....Another bright piece of entertainment from Metro's comedienne; has some great bits
STORY.....First rate even if it has a fairly conventional plot and has a suspected surprise ending .....
DIRECTION.....Very good; handles comedy situations originally
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Good
CAMERA WORK ..... Average
STAR .....Entertaining as usual
SUPPORT ..... Adequate
EXTERIORS ..... Not many
INTERIORS ..... Satisfactory
DETAIL ..... Suffices
CHARACTER OF STORY.....Girl detective gives up her job when she falls in love with man she has been trying to get evidence on
LENGTH OF PRODUCTION.....About 5,000 feet

A second fine comedy entertainment with Viola Dana as star is ready for release by Metro. "There Are No Villains" is equally as satisfying as "The Match Breaker," though perhaps it doesn't contain as many comedy situations. But that doesn't stop it from being a really worth while feature and one that will please everyone. The star again is the center of attraction and her work alone is sufficient to keep it interesting and holding the attention all the way through.

Director Veiller has shown good judgment in the direction of the picture and he puts over some of the situations in especially fine fashion. There is one comedy moment that is going to go big and it is about the most original stunt seen in some time. The girl detective falls in love with the man she has been shadowing. The chief discharges her when she refuses to tell what she knows, and in order that they cannot force her to testify against the man she decides to marry him, knowing that a wife cannot be compelled to testify against her husband. The ceremony is interrupted by the chief and the two locked in a room. Not to be outwitted they have the minister perform the ceremony from the street. He marries the couple while a crowd gathers around him on the sidewalk to witness the wedding. This is certain to get laughs.

Rosa Moreland, secret detective agent of the San Francisco office, has been detailed to get evidence on George Sala, suspected of being the head of on opium-smuggling organization. Rosa thinks that John King is in with Sala and she decides to get Sala through King. Rosa feigns illness and falls in a faint at King's doorstep. He takes her in and she pretends to be unable to talk. King walks with a crutch. He hires Rosa as a nurse. Nothing happens to confirm Rosa's suspicion until one day she sees Sala hand King a package. By this time Rosa has fallen in love with King and gives up her job rather than expose him. It develops after the marriage that King is also a detective, from the Washington office.

"GEVAERT"
RAW FILM STOCK
Positive—Negative—Colored Positive
(U. S. Pat.)

United States Distributor
THE GEVAERT COMPANY
OF AMERICA, Inc.
HOOVEN BUILDING
117 West 46th St., N. Y. City

Manufactured by
L. GEVAERT & CO.
ANTWERP, BELGIUM

Your Folks Will Like the Star and the Picture Too

Box Office Analysis for the Exhibitor

Viola Dana in
"THERE ARE NO VILLAINS"
Metro

"There Are No Villains" is another one that should go down in the memo book for a showing. You have two nice attractions in Viola Dana's latest offerings and will please your folks equally well with both. It doesn't matter which one you show first, because they are both good, and when they've seen one you will merely have to promise them another one as good as the first to get them in.

The star's name in lights outside the theater will also bring them in and the usual line of exploitation and advertising will help to get them interested. For catchlines use: "To prove that you can't stop two people if they want to marry, see Viola Dana in 'There Are No Villains.'" Stills showing the minister performing the marriage from the sidewalk will attract.

We are prepared
to handle all
your Printing Problems

Let us show you!

THE BARNES PRINTING CO., Inc.
36 East 22nd Street - - New York City

Phone, Gramercy 945

TAX FREE MUSIC

Every exhibitor wants to know where he can get it. Also list of publishers who demand tax for their compositions. To be found in

WID'S YEAR BOOK

1921-22

with a tremendous mass of other valuable data and statistics. Out soon.

Your Ad Should Surely

Be in the Year Book

27 Million Goldwyn Readers of 30 National Magazines

What the Goldwyn Campaign Will Do in Muskogee, Okla.

IN Muskogee, Oklahoma, there are about 30,000 people.

19,000 *of these will read about the Goldwyn Pictures—The Old Nest and Dangerous Curve Ahead.*

In Dover, New Jersey, there are about 9000 people.

Over half of these are Goldwyn readers.

In Roanoke, Virginia, there are about 50,000.

About half of these will know all about The Old Nest and Dangerous Curve Ahead.

In Ogden, Utah, there are about 32,000 people.

20,000 *of these will read Goldwyn advertising.*

In Walla Walla, Washington, there are about 15,000 people.

Over 9000 *of these will read Goldwyn advertising and then go to see The Old Nest and Dangerous Curve Ahead.*

North—East—South—West—small towns, middle sized towns, big cities—your town—all towns.

All will read about Goldwyn's great pictures.

And they'll go to your theatre to see the big pictures of the new season.

WATCH GOLDWYN !

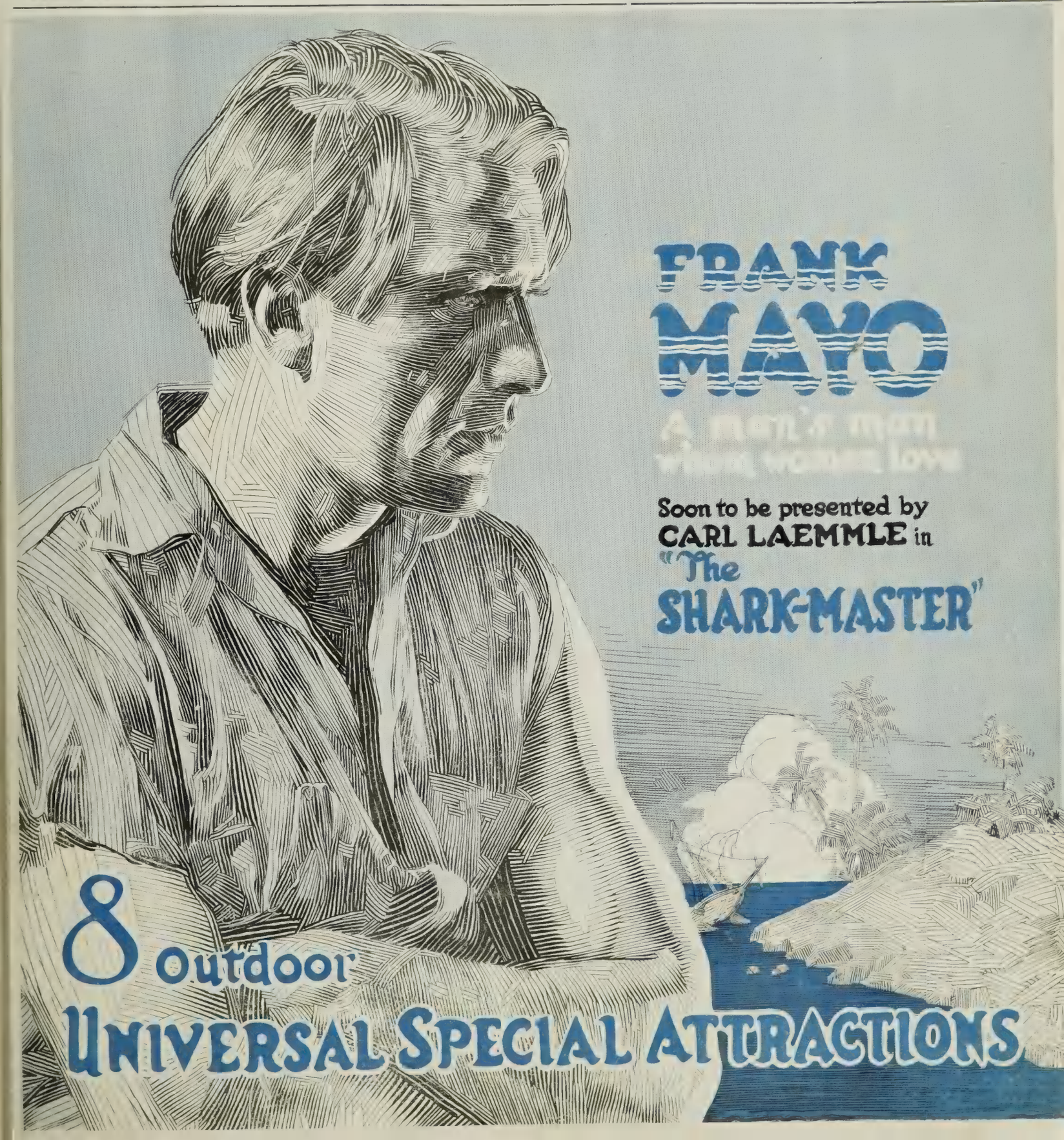
Book The Old Nest for Sept. 11th Dangerous Curve Ahead for Oct. 2

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XVII No. 58 Sunday, August 28, 1921 Price 25 Cents



R-C PICTURES CORPORATION

Present

PAULINE FREDERICK

in "The STING OF THE LASH"

A soul reclaimed – a story of undying love

Directed by Henry King

"The Sting of the Lash" was a sensation at the California Theatre, Los Angeles, and its pre-release showing and held over for a second big week at Millers Theatre, owned and controlled by the same management.

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. XVII No. 58 Sunday, Aug. 28, 1921 Price 25c.

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News of the Week in Headlines

Monday

N. A. M. P. I. hints at tax relief at hands of Senate Finance Committee.

Carl Laemmle warns of tariff danger from Europe.

Realart to release 36 next year.

Tuesday

Alfred S. Black to confer with Zukor and M. P. T. O. on New England theater situation.

Famous Players declare regular quarterly dividend of $2. Six months' earnings total $3,078,697.

Local operators may accept 10% wage cut.

N. A. M. P. I. to discuss tariff on Thursday.

Wednesday

Thomas H. Ince and Mack Sennett reported eastbound to discuss deal with First National.

Pathe to float $1,500,000 bond issue.

Sidney R. Kent a director of Famous Players-Lasky.

Universal satisfied over coast censors confab.

Referendum of Massachusetts censor law certain.

Thursday

Eastman Kodak enters laboratory field with purchase of three large plants.

A. M. P. A. forms permanent organization to fight for repeal of censorship laws.

United Artists to show first runs in Tower, St. Paul, and Auditorium, Minneapolis.

Ince and Sennett fail to arrive. Deal still reported on.

Friday

Allied Laboratories Association, Inc., in arms over Eastman move. Plant reported planned for London.

N. A. M. P. I. votes against Fordney Tariff Bill. Canada incensed, turning to home production.

Vaudeville and pictures slated for Loew's State. Opening Monday.

Saturday

Retaliatory tariff measure drawn in Canada.

Ince, Sennett and Lichtman in Chicago discussing deal with First National.

Pardoning the bad is injuring the good"—Benjamin Franklin.

Meighan and Supporting Players Delight in Version of Popular Play

Thomas Meighan in
"CAPPY RICKS"
Paramount

DIRECTOR ..... Tom Forman
AUTHORS.....Peter B. Kyne and Edward E. Rose
SCENARIO BY.....Waldemar Young and Albert S. LeVino
CAMERAMAN ..... Harry Perry
AS A WHOLE.....Excellent audience picture; filled with sure-fire comedy and appealing romance.
STORY.....Narrative and episodic in style but has no trouble holding interest.
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
CAMERA WORK .....Generally commendable
STAR.....Well suited to role; will surely please
SUPPORT....Agnes Ayres charming heroine; Hugh Cameron and Charles Abbe excellent in comedy roles.
EXTERIORS .....Good water stuff
INTERIORS .....Most satisfactory
DETAIL.....Closeups and long shots often don't match.
CHARACTER OF STORY.....First mate of sailing vessel fills captain's shoes despite antagonism of owner
LENGTH OF PRODUCTION.....5,926 feet

From the audience point of view, the box office point of view, in other words the only point of view, "Cappy Ricks" should prove a decided winner. Here is a comedy-drama of the sea, charming, refreshing and altogether original, a picture which, for a welcome change, boasts of no vicious and pugnacious wave wolf whose business is to terrorize husky sailors and frail women.

Thomas Meighan is ideally suited to the role of Matt Peasley, the part made famous on the stage by William Courtney in Edward Rose's adaptation of Peter B. Kyne's popular stories. He is afforded ample assistance in the romantic episodes of the picture by the charming Agnes Ayres. On the other hand Hugh Cameron as Murphy, the second mate, and the veteran Charles Abbe in the title role perform to such good purpose as comedians that they nearly walk off with the stellar honors of the production. Such thoroughly delightful work has not been seen on the screen for many a day.

The story on the whole has been most capably treated from every angle of production. True, it is more narrative, even episodic in construction, than dramatic, but the individual value of each episode is a sure preventative of lack of interest. In the cutting there are a number of prominent instances where closeups and long shots fail to match properly and here and there a rather laborious incidental passage has escaped the editor's eye. But in prominent essentials "Cappy Ricks" is there, with a capital T.

All the comedy sequences, notably the exchange of cablegrams between Peasley and Ricks, are handled with a deft, sure touch. The rescue thrill at the end, though done in miniature, is entirely successful in creating illusion.

The story deals with Peasley's ultimately successful efforts to become a captain in the service of the ship-owner, Ricks. In the south sea Peasley's senior is killed by the natives, the young man forthwith takes command and sails his vessel back to San Francisco after giving the the captain that Ricks sent to take charge a beating and "making him like it." Ricks, however, is immensely peeved at Peasley's actions and it is not until the hero pulls him off a dangerous reef in a furious storm that he consents to sanction his daughter's marriage to the "upstart."

Others who appear are John Sainpolis, Paul Everton, Eugenia Woodward, Tom O'Malley, Ivan Linow, William Wally, Jack Dillon and Gladys Granger.

Paramount's Best Recent Box Office Attraction

Box Office Analysis fo rthe Exhibitor.

Thomas Meighan, popular star that he is, will receive immense help in drawing them in in this picture because of the undoubted power of the title. "Cappy Ricks" is a show that probably has been seen by more people than any other that has recently been converted into a picture.

Considerable display of the title is, then, advised. Also Agnes Ayres should be prominently mentioned. She has received lots of publicity of late by reason of her coming appearance in a De Mille special. Credit should also be given to the two comedians who play so large a part in the success of the production.

Advertising, both newspaper and lobby, should naturally reflect the atmosphere of the sea. However, it should be brought out that "Cappy Ricks" is not the usual story of the sea—but a comedy drama.

A Master-Work from Practically Every Angle

George Arliss in
"DISRAELI"
United Artists

DIRECTOR.....Henry Kolker
AUTHOR .....Louis N. Parker
SCENARIO BY .....Forrest Halsey
CAMERAMAN.....Harry A. Fishbeck
AS A WHOLE.....Masterly production of renowned play; high class entertainment that will win new screen followers.
STORY.....Handled with fine appreciation; smooth to the last foot and intensely interesting.
DIRECTION .....Fine
PHOTOGRAPHY .....Excellent
LIGHTINGS .....Generally excellent
CAMERA WORK.....Good
STAR.....Gives a superb characterization
SUPPORT.....Well known players do excellent work.
EXTERIORS.....Some very beautiful
INTERIORS.....Just right
DETAIL.....Very good
CHARACTER OF STORY.....British minister strengthens Empire by winning control of Suez Canal.
LENGTH OF PRODUCTION.....about 7,000 feet

"Disraeli" looms on the screen as one of the greatest high class attractions of the times. If George Arliss and his associates intended it to win new followers of the screen they may rest content that they have accomplished a worthy purpose. For they have presented a picturized version of a play renowned the world over for its delicate subtleties and shadings, and retained practically all the delightful worth of the original work.

The characterization rendered by Mr. Arliss as the Jewish Prime Minister of England, forced to play a lone hand against Russian diplomacy and intrigue to gain possession of the Suez Canal to perfect his Queen's empire, is one of the finest pieces of acting the screen has ever reflected. Here is a star who plays with his whole mind. The closeups reveal, not so much Arliss in his perfect makeup of Disraeli, but a picture of the inner workings of his brain, all the delicate quick changes of thought revealed in unmistakable action.

The scenarist and director have maintained the thrill and suspense of the original work to a perfect degree as well as the delightful spirit of comedy. No laugh or smile or thrill is lost, the actors are playing for them every instant. This is revealed in the fact that the characters actually speak the lines used as subtitles. This results in a perfectly coordinated, smooth-running story. Kolker's work, doubtless aided not a little by the star himself, is usually on a very high plane. A slight tendency to play important action in deep shots is the only lapse he suffers.

Disraeli, a middle-class Jew, has become the English Prime Minister for Queen Victoria and has incurred the enmity of nobles and racial snobs. He knows that Russia is angling for the Suez Canal and realizing that unless England secures it the strength of her empire will be lost, he plays a lone game for it and eventually wins. In his final hour of honor at the court those who stood against him claim the honor of having helped him.

Reginald Denny and Louise Huff, who furnish the romantic interludes of the story, are both good, the former particularly so. Miss Huff suffers some inconsistent lighting. Frank Losee as the patriotic Jewish banker is another who adds to the picture as does Edward J. Ratcliffe as the bank governor. Margaret Dale, Henry Carvill, Grace Griswold, Mrs. Arliss and Noel Tearle complete the capable cast.

Here's a Real One to Stop Complaints of Mediocrity

Box Office Analysis for the Exhibitor

You exhibitors who have been complaining about the lack of good pictures, chalk "Disraeli" down on your schedule as an answer to your calls. Then write "MUST" after it and allow for double or triple your usual run.

As said, it's a mighty high class attraction and you can bank on big business if you advertise and exploit it properly. The star himself and the name of the play will certainly draw them in.

Don't be afraid of any propaganda in it. There's none either from England or the Jewish race. It's pure, undiluted entertainment, an entertainment that is by turns going to amuse and grip the great majority of audiences with its subtle comedy and its intense situations.

"Quo Vadis," Shortened, Still Spectacle of Great Interest

"QUO VADIS"

George Kleine—F. B. Warren Corp.

DIRECTOR.....Not credited
AUTHOR.....Henryk Sienkiewicz
CAMERAMAN.....Not Credited
AS A WHOLE.....Still an elaborate spectacle; cut considerably since original release and maintains fine interest.
STORY....Some confusion at opening due to lack of closeups but straightens out and picks up admirably soon after.
DIRECTION.....Adequate
PHOTOGRAPHY.....Very good
LIGHTINGS.....Some exceptional
CAMERA WORK.....Satisfactory
PLAYERS.....All satisfactory without any single stellar performance.
EXTERIORS.....Lavish; many huge and impressive sets
INTERIORS.....Good
DETAIL.....Acceptable
CHARACTER OF STORY.....Deals with the burning of Rome, Nero's persecution of the Christians and his death
LENGTH OF PRODUCTION.....5,919 feet

It has been about ten years since "Quo Vadis" was made and only slightly less than that since it startled the theatrical world by playing long runs in the big cities at legitimate theater prices. "Quo Vadis" was really the pioneer of the present day "special." As a present day attraction it is still able to hold its own with the spectacular productions. Perhaps it doesn't show the polish of the recent European pictures, but its length is less ungainly and it arouses a quick and keen interest, which the orgies, villainies and persecutions of its central character, Nero, never allow to slacken.

In the main "Quo Vadis" has benefited from its recent editing and titling. Something over three thousand feet have been subtracted from the original negative with generally good effect. Doty Hobart who did this work has done well. He was, however, unable to make the beginning as clear as he and others would have liked because of the lack of closeups. Characters are, of necessity, introduced in long and medium shots and the result is at first puzzling. But it isn't long before characters and plot are well established. Thereafter the story moves clearly and with a firm hold on the interest.

The story concerns itself mainly with Emperor Nero's ridiculous rule of Rome, the burning of it to gratify a whim of the ruler, and the horrible deaths to which the early Christians were put. The burning of the city is effectively shown on the film. Perhaps Mr. Hobart might have worked it up to more dramtic effect by judicious use of titles, but pictorially the scenes suffice unto themselves. The horror of the scenes in which the Christians are left to the mercy of the lions and burned as torches to light the emperor's gardens is uncannily genuine.

The personal romance of Lygia and Vinitius, including the latter's conversion to Christianity and his dramatic rescue of Lygia from the back of the bull in the immense arena, are chronicled with clarity and a regard for dramatic effect.

Photographically the picture seems quite modern, a tribute to those who worked on it so long ago. There are some specially effective lightings in the night scenes where the Apostle Peter preaches to his faithful followers.

The cast, Italian to the last extra, performs evenly, all the principal performers rendering highly satisfactory characterizations.

Should Prove an Attraction as Good as New to Many

Box Office Analysis for the Exhibitor

It seems likely that the majority of exhibitors should do unusual business with "Quo Vadis." Since it played the big theaters so many years ago it has hardly seen the light of a theatre screen. Many of the smaller exhibitors have never had the opportunity of booking it as it was withdrawn from circulation shortly after its run in the big theatres.

It should be easy for the showmen of today to arouse the public interest in its reissue. It gained such widespread fame before that the mere mention of the name will be sufficient to arouse considerable interest. For the rest the exhibitors will do well to follow the ideas planned in the publicity furnished by the releasing corporation.

Catchlines on the order of " 'Quo Vadis,' the first great picture produced, is still among the greatest today" and "The greatness of 'Quo Vadis' is proven—great ten years ago and still great today," successfully get over one of the important messages the exhibitors should strive to put before the public.

"All for one, one for all!"

NEVER HAS A PICTURE BEEN AWAITED WITH GREATER ANTICIPATION; NEVER HAS ANTICIPATION BEEN SO ... SPLENDIDLY REALIZED !

DOUGLAS FAIRBANKS

presents

"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL BY ALEXANDRE DUMAS

Adaption, Costuming, Research under
EDWARD KNOBLOCK

Direction under
FRED NIBLO

Photography under
ARTHUR EDESON

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

$4,225,726.20

This amazing total, more than double the amount earned by any other picture last year, is the enormous record set by

D.W.GRIFFITH'S

greatest production

"WAY DOWN EAST"

You can book this tremendous box-office attraction for your theatre now through

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

A Splendid Success at its New York Premiere

"Fresh from a view of 'Disraeli,' George Arliss seems to us the screen's greatest artist . . . Henry Kolker has done a great piece of work in the direction, and the star, Mr. Arliss, possesses more magnetism than most of the handsome heroes of the screen combined . . . Of all the plays which have been transferred to the screen, it seems that none have been more successfully done than this one of Louis N. Parker's . . . The titles, evidently taken from the play, leave nothing to be desired, and the photography, settings and costumes make 'Disraeli' at least 99 44-100 perfect."

N. Y. Tribune.

"'Disraeli' is distinctly a motion picture event. The distinguished acting of George Arliss is even more effective in the screen version than in the stage success of the same name. Here is a motion picture that is signally intelligent. No one interested in the development of screen art can afford to miss it."

N. Y. Commercial.

"It is extraordinarily well cast, beautifully photographed and endowed with a certain artistic quality that gets you. The final picture of all—the reception of the successful Disraeli by Queen Victoria—is one of the handsomest tableaux I can recall."

N. Y. American.

"'Disraeli' proves a delightful thing . . . dignified, glowing, dramatic and tender . . . The film has many remarkable features. First, its star; second, its truthfulness to its origin; third, its tremendous charm of background and direction; fourth, its excellent supporting cast and so on and so on!"

N. Y. Evening Journal.

"When the final count is in 'Disraeli,' George Arliss' new film, will rank with the notable screen achievements of 1921."

N. Y. Evening Mail.

"Mr. Arliss is a motion picture actor as naturally as he is a stage actor . . . The picture is highly worth seeing for the sake of his uncommonly fine acting."

N. Y. World.

"Mr. Arliss is an exceptional screen player . . . As a screen figure, considered by itself in its motion picture context, Mr. Arliss' 'Disraeli' is vivid and verisimilar and an impersonation that gives the photoplay distinction and puts it well above the average production in interest."

N. Y. Times.

'It is a stimulating and a refreshing oasis in a wilderness of senseless 'photoplay' creations."

N. Y. Evening Globe.

"George Arliss plays with suavity and with all his best saturnine glitter that sardonic role that is probably his most famous on the speaking stage, and for once in a way the screen seems able to convey a good deal of the tang of a personality."

N. Y. Herald.

"Mr. Arliss' skill in making the great Prime Minister of Victoria come to life on the screen is really uncanny. None of the vivid drama . . . has been lost in the play's transference to the screen."

N. Y. Evening Telegram.

"The picture setting forth his adventures in the role of Prime Minister of England has that elusive and much to be desired quality known in easy spoken circles as class."

N. Y. Daily News.

"A Distinctive Production"

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

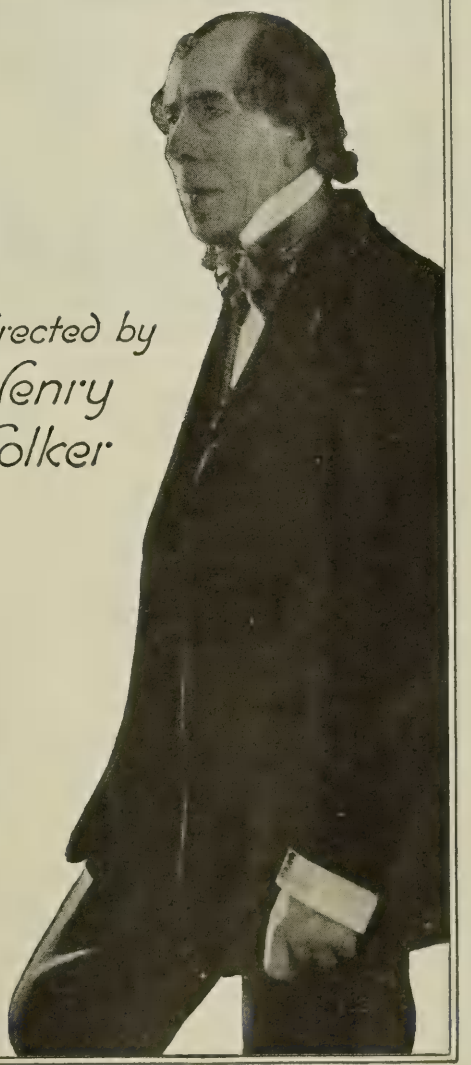
DISTINCTIVE PRODUCTIONS, INC.
presents

George Arliss

in

"DISRAELI"

From his celebrated stage success by Louis N. Parker



Directed by Henry Kolker

Attractive Settings in Fair Entertainment

Frank Mayo in
"THE SHARK MASTER"
Universal

DIRECTOR.....Fred Le Roy Granville
AUTHOR.....Fred Le Roy Granville
SCENARIO BY .....George C. Hull
CAMERAMAN.....L. L. Lancaster
AS A WHOLE.....Good production given desert island theme. .Local color makes up for want of originality
STORY.....Attractive though hardly convincing
DIRECTION.....Shows judgment. Usually good
PHOTOGRAPHY.....Very good, especially sea shots.
LIGHTINGS .....Good positions.
CAMERA WORK.....Fine. Some splendid com-
STAR.....Does fair work at times
SUPPORT.....May Collins carries important role. Entire cast adequate
EXTERIORS.....Splendid locations
INTERIORS .....Good
DETAIL .....Fair
CHARACTER OF STORY.....Girl brought up among savages on a Pacific island wins the love of a stranded American who in the end rejects his former fiancee
LENGTH OF PRODUCTION.....4,178 feet

The idea of being cast upon a desert island is always an attractive theme. This was true when Defoe wrote the first English novel, Robinson Crusoe, and in spite of the many variations that this theme has gone through it still makes fascinating and romantic fiction. "The Shark Master" is built along these lines and while it presents nothing that is original and contains no new twist it nevertheless provides an entertainment that is mild though pleasing.

Some splendid locations have been obtained and recorded in this production. It is evident that many of the scenes have been composed with care and artistic judgment. The firm hand of the director is clearly visible throughout the production. The main theme is kept well in view and the greatest defects in this offering can be charged directly to the story. It is difficult to present a time elapse of twenty years without having it interfere greatly with the unity of the story. It is also hard to believe that the cast up baby girl could live twenty years with the natives of a South Sea island and not acquire their manners or even a tropical sunburn. Many people will also be tempted to ask what the language is that is so freely spoken between the white people arriving at the islands and the natives. They seem to have little difficulty in explaining their most complicated emotions.

Frank Mayo has the leading role and does fair work in a difficult and passive part. May Collins plays opposite and makes a very attractive South Sea idol. The cast includes Doris Deane, Herbert Fortier, Oliver A. Cross and "Smoke" Turner.

The story tells about a little child saved from a wreck and adopted by the savage natives of a Pacific island. Twenty years later McLeod Dean, who was engaged to marry the daughter of the head of the steamship company, is wrecked and stranded upon the same island. The natives implicate him in a crime and set him off the island in a canoe but the girl swims out and joins the exile. They settle on another island and marry at an improvised altar. A year or so later, after a child has been born to them, they are found by the steamship president and his daughter. McLeod Dean rejects his former love and holds sacred this marriage that had only God for a witness.

Theme Attractive to Average Audience

Box Office Analysis for the Exhibitor

If you decide to play this, you can promise some attractive settings and a lot of sea atmosphere. The theme is always a popular one, and if your audience is not too critical it will entertain and please. There is a sex entanglement which you may mention and also tell them about the strange marriage.

Use the star's name and also May Collins who will certainly attract some. Former productions along this order should guide you in your advertising and exploitation.

Lois Weber

producer of
"HYPOCRITES" "SHOES"
"TOO WISE WIVES"
"WHERE ARE MY CHILDREN"? etc.
presents

THE BLOT

What the Critics Say About "The Blot"

Leeds in "Variety": This Lois Weber picture should clean up a tidy sum of money. It touches the heart. It is sensible, intelligent and on a live topic —A good market bet.

Taylor in "Motion Picture News": The fertile mind of Lois Weber has turned from marital and sex problems and "The Blot" is a splendid example of her powers. There is a real depth to her theme.

Weitzel in "Moving Picture World": Bear down hard on the theme of this story. The underpaid white collar professions are always good for a strong appeal to the public. Lois Weber has provided a strong human theme in "The Blot."

Wid's Daily: There is a splendid human interest in "The Blot," and a great deal of heart interest besides.

Weekly Film Review, Atlanta: Real, deep and vital. Had Miss Weber sought the world over it is doubtful if she could have found a subject of more human interest and sincere appeal.

Reel Journal, Kansas City: Unquestionably Lois Weber's best work. Better than "Humoresque." A big score for the industry in its battle against censorship.

New York Telegraph. By reason of its earnestness it is truly dramatic. It is a thoroughly intelligent picture with a purpose.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY
BRYANT 4364

Dramafilms
presents

MOON GOLD

A
WILL BRADLEY
PRODUCTION

"Whenever 'Moongold' is released in Cleveland there will be offered the first real attempt toward putting poetry into pictures.

"The photography is the keenest delight yet found in a complete picture. The picture has a subtle witchery. The exteriors remind one of Hallowe'en with their full moons, half-moons, leafless branches with their wild blossomings."

The Cleveland Plain Dealer—Aug. 6

Oh, Boy! They like it this way all over America! All the smart, class first runs are booking it. It will turn a bad bill into a good bill. That's how good "Moongold" is.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY
BRYANT 4364

Eight years ago, when huge grosses were unheard of, this picture earned $2,000,000. It will be one of the sensations of the present year.

Newly edited and titled, with beautiful new lithographs and accessories. You will find a new movie generation waiting to welcome

GEORGE KLEINE'S
1921 Screen Revival of

QUO VADIS

["Whither Goest Thou?"]
By HENRY SIENKIEWICZ

Edited by - - - DOTY HOBART
Art Titles by - WARREN NEWCOMBE

SEE

The persecution of the Christians at the dawn of an era.

The battle of the Gladiators in the arena.

Ursus' rescue of Lygia from the back of a maddened bull.

A court's intrigues for the favor of mighty Caesar.

The jealousy of Caesar's wife, the Empress Poppea.

The burning of Rome to provide a theme for Nero's poem

The Christian captives devoured by scores of lions.

Released by

F. B. WARREN CORPORATION

1540 BROADWAY NEW YORK CITY

BRYANT 4364

Amusing Production Provides New Role For Star

Wallace Reid in
"THE HELL DIGGERS"
Paramount

DIRECTOR.....Frank Urson
AUTHOR.....Byron Morgan
SCENARIO.....Byron Morgan
CAMERAMAN.....C. E. Schoenbaum
AS A WHOLE.....Well balanced production holds interest and breaks away from the over-done auto race type.
STORY.....Does not make best use of star's talent, but provides a good plot that is away from the usual
DIRECTION..Keeps things moving and alive in spite with the aid of a young engineer prevent the giant gold dredgers from destroying the land
PHOTOGRAPHY.....All clear
LIGHTINGS .....Alright
CAMERA WORK.....Good
STAR.....Enjoyed the part and gives good performance without the aid of his usual comedy stunts.
SUPPORT.....Richard Bennett and Lucien Littlefield stand out and do splendid work in character parts. Entire cast satisfactory.
EXTERIORS .....Good
INTERIOS .....Proper
DETAIL.....Given sufficient attention
CHARACTER OF STORY.....California farmers with the aid of a young engineer prevent the giant gold dredgers from destroying the land.
LENGTH OF PRODUCTION.....4,277 feet

At last Wallace Reid has left his regulation auto-race production behind and has taken a plunge into the rough and ready role of a mining engineer. The story too provides a theme that is different and away from the usual run. It is evident from the start that Wallace Reid enjoyed playing this role regardless of the fact that some of the work was a little outside of his usual sphere.

While the story is built upon a novel idea its development is along conventional lines, so much so that it is not very difficult to foretell what is going to happen and how it is all going to turn out. Outside of the original idea the story has very little material and therefore was not capable of much development. The director, however, has done well in keeping the production moving and holding on to the main idea without resorting to manufactured complications commonly known as "padding."

Richard Bennett plays under the assumed name of Alexander Broun and does a good bit of characterization in the part of John Wade, the leader of the farmers. Lucien Littlefield also stands out in the part of the bookkeeper and provides character contrast as well as comedy to the production. His bit of characterization rings true to life and will easily be recognized and enjoyed by the average audience.

"The Hell Diggers" gets its name from the gold miners who buy up large sections of California and ruin the land for agricultural purposes. Wallace Reid takes the part of Teddy Darman, a "Hell Digging Dredgeman" who has constructed a new dredge. The farmer's daughter asks why he did not make a machine that would leave the land as it found it. Teddy designs such a machine that is capable of washing the gold out of the earth and at the same time replacing the top soil. His company is against the idea but the farmers start their own company and build the machine. In the meantime the mortgages of the farmers' land were bought up by the destructive gold company and they plan to foreclose and dredge the entire valley as soon as Teddy's machine fails. But the machine is a success and the company's manager plants explosives in the buckets and wrecks it. An exciting fight follows between the farmers led by Teddy and the company men. In the end the farmers win and justice takes its course. Teddy too wins the hand of the daughter of the leader of the farmers.

Star and Title Should Attract

Box Office Analysis for the Exhibitor

There should be little or no difficult in placing this before your public. The star has a decided following and the sheer novelty of the title should do the rest. You can safely promise an entertaining production which will hold the interest and prove a pleasant amusement.

Use the star's name prominently in the announcements and mention the fact that he has broken away from his usual run of story. Tell them about the California" Hell Diggers" and the fight between gold interests and the farmers. You can use a line something like—"See Wallace Reid in the fighting part of a Hell Digging Dredgeman." There are attractive posters and stills that can be obtained for this production.

WILLIAM FOX

Announces

The PROGRAM *for* PROSPERITY

Season
1921
1922

To attract and hold profitable patronage, especially during the coming season, all theatres must have Great Pictures;— let the following pages be your guiding star.

SPECIAL SUPER-FEATURES

IN the Special Super-Features which have been designed by William Fox for distribution during the Season 1921-1922, Exhibitors will find one of the greatest opportunities ever offered for bookings which attract and maintain profitable patronage. These specials, twelve in number, will be sold individually, upon their merits. The group, comprising those pictures listed on this and the opposite page, and three others to be announced, embraces the greatest box-office attractions ever offered for the direct booking of motion picture theatres.

OVER THE HILL

A drama of Love Divine

Direct from one year run in New York

By WILL CARLETON Directed by HARRY MILLARDE

Adapted for the screen by Paul H. Sloane

A VIRGIN PARADISE

Story of the jungle and civilized hypocrisy

By Hiram Percy Maxim

Directed by J. SEARLE DAWLEY

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT

MARK TWAIN'S Greatest Comedy

Staged by EMMETT J. FLYNN

THUNDERCLAP

The greatest race-track drama ever staged

Scenario by Paul H. Sloane

Directed by RICHARD STANTON

NEW YORK

SPECIAL SUPER-FEATURES

SHAME

Story by Emmett J. Flynn and Bernard McConville
Staged by EMMETT J. FLYNN

PERJURY

By Ruth Comfort Mitchell Scenario by Mary Murillo
Directed by HARRY MILLARDE

FOOTFALLS

A new type of cinedrama—Faith, Hope and Charity
Story by Wilbur Daniel Steel
Staged by CHARLES J. BRABIN

ZANE GREY'S
THE LAST TRAIL

A Western Story
Staged by EMMETT J. FLYNN

QUEEN of SHEBA

Gigantic spectacle, and story of the world's greatest love
Story by Virginia Tracy
Directed by J. GORDON EDWARDS

PICTURES OF HIGHEST EXCELLENCE ARE NOW IN PRODUCTION IN FOX STUDIOS IN LOS ANGELES, NEW YORK AND ROME, ITALY

LOS ANGELES

FOX FILM CORPORATION
William Fox, President
West 55th Street
NEW YORK U. S. A.

Branches and Agencies in every civilized country in the world.

Popular with Exhibitors are these Fox Productions

20th CENTURY PICTURES

20th Century Pictures have won their way to enormous popularity. There will be twenty-six of these box-office boosters in the new season, presenting proven favorites in wholesome entertainment.

CLYDE COOK SPECIAL COMEDIES

Clyde Cook's name over a theatre entrance means money in the box-office. He will make eight special comedies during the new season.

AL ST. JOHN COMEDIES

Acceding to genuine demands from all quarters, William Fox has promoted Al St. John to stardom. There will be about eight Al St. John two-reel comedies on the Fox Schedule.

SUNSHINE COMEDIES

William Fox Sunshine Comedies have become a staple and integral part of the motion picture entertainment of the world. During 1921-22 twenty-six will be released, one every other week.

FOX NEWS

Fox News is today an asset which no theatre mindful of the service due its patrons can do without. Its supremacy during the coming season is already foreshadowed by its past performances.

MUTT and JEFF

A super brand of Mutt & Jeff cartoons will be issued weekly, in five hundred feet length, during the new season.

Fox stars and Fox star pictures are today on a higher plane than ever and assure for the coming season an unmatched program of box office attractions.

WILLIAM FOX

will present during the season 1921-1922 the following star productions :

WILLIAM FARNUM

During his seventh successive season with Fox Film Corporation this distinguished star will be presented in four new productions.

TOM MIX

Tom Mix enters the new season splendidly equipped. "The Night Horsemen," a sequel to his success of last season, "The Untamed," is the first of eight new productions.

DUSTIN FARNUM

Acceding to demands from all quarters, William Fox has re-engaged this popular romantic actor. "The Primal Law" is the first of a series of about six in which he will be seen this season.

PEARL WHITE

During the coming season Miss White will be seen in plays well suited to her vivid personality, a series of about five.

BUCK JONES

"To a Finish" is the first of a series of about eight pictures to be made by this strong favorite.

SHIRLEY MASON

Approximately eight Shirley Mason pictures will be released, "Ever Since Eve" coming first.

WILLIAM RUSSELL

Eight Russell pictures may be expected. His first two releases present a western story, "Singing River," followed by a romantic drama "The Lady from Longacre."

JOHN GILBERT

John Gilbert takes rank among Fox stars by reason of the excellence of his work. His first star picture is "Gleam O' Dawn," by Arthur Goodrich; he will make approximately eight during the season.

Careful Production and Charm of Star Make Good Offering

Bebe Daniels in
"ONE WILD WEEK"
Realart

DIRECTOR.....Maurice Campbell
AUTHOR.....Frances Harmer
SCENARIO BY .....Percy Heath
CAMERAMAN.....H. Kinley Martin
AS A WHOLE.....Charming entertainment though not up to star's best
STORY.....Not quite plausible but amusing. Allows star room for comedy work.
DIRECTION .....Excellent
PHOTOGRAPHY.....Good. Some excellent night effects
LIGHTINGS ..... All clear
CAMERA WORK ..... Good
STAR.....Satisfying and pleasing.
SUPPORT.....Types well chosen
EXTERIORS .....Good
INTERIORS .....Suffice
DETAIL ..... Correct
CHARACTER OF STORY....."Good little bad girl" comes of age and visits her aunt. Is falsely accused and spends several days in a reformatory
LENGTH OF PRODUCTION.....4,253 feet

Bebe Daniels is as charming as usual though the part provided for her in "One Wild Week" is certainly not up to her former productions, "The March Hare" and "Two Weeks With Pay." The production as a whole, however, is well finished and will make a splendid entertainment.

The director has succeeded in keeping things on the move from start to finish and he has also succeeded in timing the broad comedy scenes so that they punctuate the production with a sufficient number of laughs. The temptation must have been great but he has used just enough not to distract from the story. A good deal of attention has been paid to detail and finish making for a well rounded offering.

Miss Daniels is quite up to her standard and although none of her stunts are new to the sceen still she carries them off with an innocent simplicity that makes her likable and always forgivable. The production allows the star plenty of scope for action and solo comedy work and she does well to take advantage of these moments.

Frank Kingsley plays opposite Miss Daniels and May Kelso again does the character role of the aunt. She is tight narrow-minded and obstinate and will be recognized and hated by your audience. This is a compliment to her character acting.

Pauline Hathaway, an orphan, has her eighteenth birthday and announces her freedom by dropping a giant firecracker into her aunt's dining room. On the way to her aunt's she is given a wallet and is arrested, charged with theft. A condition in her grandfather's will stated that she must keep her name out of the newspapers for six months after coming of age; for this reason she refuses to give her name and is sent to the reformatory. Her cousin whom she has never met comes to the reformatory to test his invention. This new machine records one's emotions and when words suggesting the crime are spoken can prove one's guilt. That night Pauline and three other girls escape and take refuge in her aunt's house. A very funny scene occurs here where Pauline gets up on the roof of the house and can't get down until the firemen bring a net. All ends happily and when the final clinch comes the reostat of the emotion machine burns out.

Use Star's Name. Production Will Satisfy

Box Office Analysis for the Exhibitor

You can safely promise your people a clean and lively offering if you decide to run this. By all means use the star's name, for her popularity is growing and she has many admirers. Tell them about Auntie's tyranny and the rebellion of the little madcap. Also mention some of the star's former productions and tell them about the reformatory.

Such catchlines as the following could be used: "She was a magnet for attracting trouble, especially when she had to behave herself or lose her fortune." Or "See how the emotion recording machine proved innocence and recorded her love." Attractive posters may be secured to go with this production and the Realart press book contains several exploiting ideas that may prove of value.

Production Based on Facts Made Exclusively for Churches

JOHNNY RING AND THE CAPTAIN'S SWORD
Temple Producing Co. Inc.

DIRECTOR.....Norman L. Stevens
AUTHOR.....Russell H. Conwell
SCENARIO BY.....Norman L. Stevens
CAMERAMAN.....Harry L. Keepers and Charles E. Gilson
AS A WHOLE.....Produced specially for churches; certainly couldn't hold its own in picture houses.
STORY.... Based on facts in the early life of Conwell; not dramatically handled; fails to inspire.
DIRECTION.....Stressed Civil War battle scenes too greatly; evidently handicapped many ways in production.
PHOTOGRAPHY .....Satisfactory
LIGHTINGS.....No special effects
CAMERA WORK.....Fair
LEADING PLAYERS.....Don't work like professionals and have a hard time registering effectively
EXTERIORS .....Suitable
INTERIORS.....Few and very plain
DETAIL .....None
CHARACTER OF STORY.....Atheist Civil War Captain converted to religion by heroic death of his orderly, a believer.
LENGTH OF PRODUCTION.....About 4,800 feet

"Johnny Ring and the Captain's Sword," a picture based on facts in the early life of Russell H. Conwell, present day evangelist and philanthropist, has been made specially for exhibition in churches and religious colleges. Inasmuch as the sponsors are frank in their statement that it is not for general release, it is only fair to add that they are wise in thus restricting its circulation. Measured by even mediocre production standards of the day, it fails to make the grade.

Conwell, it appears, was a captain in the Union Army at the outbreak of the Civil War. He was also an atheist. His little orderly, Johnny Ring, was a devout student of the Bible, and Conwell not only scoffed at him, but positively forbade him reading the Holy Book in his presence. Johnny Ring died an heroic death salvaging Conwell's sword during the heat of battle and it didn't take the captatin long after that to "get" the religion he has been preaching ever since.

The above outline, brief as it is, cannot but reveal to the keen observer possibilities for a human, touching and dramatic picture. That the results are lacking in these essentials is probably due the fact that Conwell and his associates stuck too closely to facts. No dramatic license was considered as of possible benefit to the force of Conwell's message.

The picture, however, lacks in other departments beside the dramatic. The continuity of the tale is conspicuously faulty, the direction has made entirely too much of tiresome battle scenes (showing the soldier extras falling and dying unrealistically), which lead to no expected climax and the acting of the principals is brought to the attention of the spectator merely because it is bad.

Johnny Ring, supposedly a boy, is played by Frank Walker who at times looks youthful and then again aged. Ben Warren essays Conwell's heroic role and Dorothy Nash, as his sweetheart, completes the list of principals with a performance that is strikingly amateurish.

Will Appeal Only to Those of Strong Religious Leanings

Box Office Analysis for the Exhibitor

As this picture is evidently not meant for the exhibitor there is little use in devoting further space to it here. However, there may come a time when it is offered for general release. Then perhaps showmen will be interested.

There is, perhaps, only one thing directly in favor of the picture and that is the ready desire of religious folk to excuse the quality of propaganda as long as it is propaganda. "Johnny Ring and the Captain's Sword" is not pointedly aiming for converts, but still it carries a "message" and this message will doubtless be well received by the churches who are attracted by the name of the picture's chief sponsor.

Naturally in the advertising his name should be featured with the facts that he directs an immense Temple in Philadelphia and has also founded two large hospitals there, all work done in the name of Johnny Ring, whose grave is marked by a monument in a Massachusetts cemetery.

Another Neglected Wife Story that Is Quite Commonplace

"A WIFE'S AWAKENING"

R-C Pictures

DIRECTOR ..... Louis J. Gasnier
AUTHOR ..... Jack Cunningham
SCENARIO BY ..... Jack Cunningham
CAMERAMAN ..... Joseph DuBrey
AS A WHOLE....Very hackneyed material with sorrowful atmosphere; is fairly dull entertainment.
STORY.....Original only in that the cruel husband does not die at the conclusion.
DIRECTION....Couldn't do very much with story of limited possibilities.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
CAMERA WORK .....Up to standard
PLAYERS.....Do all that their respective roles call for; include William P. Carleton, Fritzi Brunette and Sam De Grasse.
EXTERIORS ..... None
INTERIORS ..... Satisfactory
DETAIL .....Occasionally poor taste in titles
CHARACTER OF STORY.....Husband uses wife to help him out of financial difficulty and then accuses her of infidelity
LENGTH OF PRODUCTION.....5,800 feet

"A Wife's Awakening" isn't quite up the standard of present day photoplays mostly because it is such an old fashioned theme. It is quite a poor attempt at drama and consists mostly of very false situations that have practically no force at all. And this isn't the director's fault either. He didn't have the material in the first place and secondly there are no suitable opportunities that would allow him any license to use his own ingenuity. There is, however, one thing for which Gasnier is to blame. And that is the manner in which the wife weeps her way through the six reels.

Fritzi Brunette is the suffering one and even though the scenario might have called for it, her continually tearful countenance, close-uped every little while, certainly doesn't lend a cheerful atmosphere to an already dull story. Jack Cunningham shows only one instance of originality and that is in the ending. The spectator is quite positive that the selfish husband will make his exit via the revolver or by a convenient accident, thereby leaving the wife free to marry the one who really loves her. But such is not the case. Sam De Grasse, the husband, is as healthy as ever at "The End." He merely goes out of his wife's life.

There are some poorly written titles, many of them on the order of "Are you accusing me of ——?" The decorator has trimmed the sub-titles with spiders and butterflies in a variety of poses. They don't help to make the proposition any more serious. William P. Carlton has the best part and does good work, as does Edythe Chapman as the girl's mother.

George Otis is in financial straits. Being thoroughly selfish he is willing to sacrifice even his wife's honor to obtain the necessary funds, so he sends her to John Howard, who loved Florence before her marriage to Otis, to ask for money. Instead Florence gets it from her mother. Otis refuses to believe her story and asks her to go to Howard a second time. When he accuses her of infidelity, Florence leaves him and goes home to mother. Otis, believing she has left him to marry Howard, goes to the latter threatening to kill him. Florence and her mother are in Howard's office and vouch for the truth of the wife's story. Otis realizes his mistake and after asking his wife's forgiveness, leaves her to be happy with Howard.

If They Like This Kind Give It to Them

Box Office Analysis for the Exhibitor.

There are communities in which a picture like "A Wife's Awakening" will be well received. And that is where they still like the neglected wife theme no matter how old it is. You know best just how a picture of this kind goes with your audience and can judge accordingly whether or not you can show them this. Gasnier is capable of much better things than this and by recalling "Kismet" you can probably attract them.

You might use Fitzi Brunette's name in exploiting the production if you think the story sufficient to interest them catchlines will do. Say: "She stuck to her husband even when he was willing to sacrifice her honor for his own selfish gains. But when he accused her of being untrue to him, she reached the breaking point. This is the main situation of the latest R-C picture, 'A Wife's Awakening,' a Gasnier production."

Producer—Exhibitor Combination

By ADOLPH

This article by Mr. Zukor first appeared in Variety, Octobe

AFTER careful deliberation, I have decided to comply with Variety's request for a frank expression of opinion on the vital issue that has been developed in the industry by those factors in the trade which are playing the double rôle of producer and exhibitor. I have been asked repeatedly by exhibitors throughout the country to express my opinion on this important matter, but have always withheld from facing that task because of the belief that my present position and that of the Famous Players-Lasky Corporation might be misconstrued through such a declaration.

Variety's specific recognition of the situation, however, and its request for a definite statement of fact and opinion cannot now be ignored without the same possibility of misconstruction of motive. I therefore feel it my duty not only to my own company, but to the industry at large, to paint the true picture of a situation which, if permitted to continue, will soon be beyond the control of any one factor, or all the factors in the industry.

The evil of producing and exhibiting coalitions is one of the gravest perils that has ever confronted the motion picture industry. For some time past this condition has been developing and now threatens to halt the industry's progress, if indeed it does not set it back beyond the point at which it first took its place among the organized industries of the day. It has been permitted to develop this far because no one individual, either producer or exhibitor, has dared face the facts himself, and compel other producers and exhibitors to face them with him.

Why Minimize Results?

LET us suppose that we are facing each other and have just decided that we wish to remain in the business in which we are engaged. Do you believe you can produce, distribute and exhibit motion pictures, all at the same time, with equal ability in all of these three distinct fields? Frankly, I am sure you don't. Then why do a thing if it is not the thing you can do best—or why do other things in addition to the thing you can do best, thereby taking away from the maximum results you could accomplish by concentration upon that one thing? The day of butcher and baker and candlestick maker embodied in one personage has passed—forever. In the modern industrial and commercial world, under the fusion of keen competition and the application of highly scientific processes, it is the specialist—the expert in an individual field of thought or activity—who alone survives. Young as the motion picture industry is, it has progressed so rapidly and so far within a short space of time as to develop unique talents and create a new variety of specialists. No less true than the physical law that a body cannot occupy two places at the same time is the psychological law that a mind cannot do two separate things equally well.

Able Men Attracted

THE tremendous opportunities along new avenues of activity which the motion picture opened up attracted to the industry men with keen and agile minds, men with an inclination toward original thought. These men, obeying the natural law of mind and will, sought that stratum of the trade into which their native talents and tendencies best fitted them. So D. W. Griffith, Cecil B. DeMille, Thomas H. Ince and Maurice Tourneur mingled their dramatic genius with the new-born screen art, and emerged as the foremost creators of the photoplay; so S. L. Rothafel, Moe Mark, Harold Edel, Eugene H. Roth, Sid. Grauman, John H. Kunsky, and many other great exemplars of the art of exhibition—for it is an art in the same degree as that of production—found themselves attracted to the theater end of the business, to the temples that they knew would be reared in which the people might worship the new amusement-god; so Jesse L. Lasky, Wm. A. Brady and Max Karger contributed their combined administrative and artistic experience and became the great producing executives of the industry; so Hiram Abrams and Walter E. Greene, W. W. Irwin and Richard A. Rowland applied their sound business sense to the new commercial problems which the industry presented for solution, and developed into the foremost distributors of the photoplay. These men all specialized, and in the fields in which they concentrated their efforts have attained their greatest success and prestige.

Specialization Is Insurance

AFTER years of constant thought for the betterment of the industry, for the progress of the organization with which I am associated, and for my personal advancement to the highest point of efficiency which I can possibly reach, I am convinced that the most important question I can ask myself, or any member of my organization is: "ARE YOU SPECIALIZING?" If you are, you are insuring your business or the branch of it in which you are engaged. If you are not, your business is disintegrating, whether it is paying you dividends today or not; for the man who is specializing while you are not will control your business before you have become aware of his interest in it.

But even a more important protection for your business than the fact that you are specializing in your branch of it is the security that comes of the knowledge that others are also specializing in their branches of the industry; for unless there continue to be producing specialists, scenario specialists, financial specialists, the greatest and most elaborate theaters will not have attractions for their screens, the best equipped studios will not have materials for production, the best managed exchanges will not have sufficient film with which to maintain themselves, and the industry will retrograde first and disintegrate finally, because of the lack of specialization.. Translate the thought into everyday terms of your own business. The only way a retailer can assure himself of a consistent quantity and quality of any product is to encourage the manufacturers of that product to produce it at a profit to themselves. The only way a manufacturer can assure himself of a consistent revenue is to make that product as well as he possibly can and then sell it to the retailer at a price so low, in proportion to the quality, that the latter can sell it again at a profit to himself. But the quality of the goods must be high enough to sell itself over again. That is the big problem in every industry today, and in the motion picture business as well—
TO MAKE THE VERY HIGHEST POSSIBLE QUALITY AT THE LOWEST POSSIBLE SELLING PRICE.

[Advertisement by Famous Players-Lasky Corp.]

Threatens Peril To Industry

ZUKOR

5th, 1918, and also in Progress Advance, November, 7th, 1918.

Exhibitors Have Advantages

WE should all realize that the most effective way to develop the industry to its largest capacity is to maintain a broad, open field of endeavor in its every branch. The exhibitors now enjoy the advantage of having the choice of several well-established feature programs from which they can select any range of subjects suitable to their individual requirements. Also because these producing firms are well established they are in a position to produce pictures far ahead of release date, giving the exhibitor an added advantage in being able to arrange his bookings far in advance, and therefore avail himself of a careful selection of subjects. The producers, in feeling that they have all the exhibitors in the country as prospective customers, are encouraged to make greater efforts and expend bigger sums for their productions and equipment. On the other hand, the exhibitors, in keeping all their lines open, have the choice of all the productions on the market. In this manner the business opportunities of both factors are unrestricted and permissible of any possible expansion. The moment the exhibitors limit the market of producers, or the producers limit the buying opportunities of the exhibitor, the business is retarded and its growth is stunted. The retailer of every other business examines all the samples of the product in which he is dealing, and selects the best. The exhibitor is the retailer of the picture industry, and should follow the same merchandising principle of examining all the samples and selecting the best for his requirements.

Why build barriers about your own business—why limit your own field—why create your own competition?

There are psychological influences which impair the efficiency of the exhibitor who produces or the producer who exhibits. The exhibitor judges human nature in the aggregate by the comparatively small number of people who visit his theater. Very often there are sectional differences of opinion. We see the manifestation of this principle in politics, and with plays and novels. The exhibitor-producer is apt to read the nation's amusement desires by the box-office receipts in one type of theater—for the small exhibitor can have no interest in a producing company.

A Difficult Art

IT seems amazing to me that while the producer has always appreciated the intricate groups of knowledge necessary to an exhibitor for the successful carrying on of his business—comprising a mastery of architectural values, the importance of light effects and other mechanical matters, not to mention a knowledge of exploitation and the public at large—the exhibitor has always underestimated the importance of the units and the specialized knowledge and experience that go into the making of a successful producing concern

Producing motion pictures is a specific and difficult art. It calls for organization and development along many new avenues of thought; it requires a capable scenario department for the selection of material and for the preparation of it, when it is secured, to the needs of the stars and in accordance with the desires of the public; for a staff of directors that can take that material and transfuse life and reality into it, for a list of players, all of whom represent dramatic ability, but each of whom must possess a certain individuality to invest the whole scheme of their work with variety (one of the most essential factors in continuously pleasing the public). All this means organization and constant improvement. It means years of experience. I can safely say that it required six years of constant effort and unending labor to bring the organization of the Famous Players-Lasky Corporation to the state of efficiency it has now reached, and it will take twice as long to duplicate this record, for the reason that the raw materials, both physical and personal, were at our disposal with which to fashion this machine, in a greater degree than they could now be available to any other unit in the industry, existent or future.

Specialization Essential

HAVE all the producers and distributors adhered to the important principle of specialization in their chosen fields? If they had, the following could never have been possible.

A certain star attains great eminence and a powerful public following. She is worth a hundred times the salary of an equally famous stage star, because of the peculiar mechanism of the photoplay which permits her to crowd a hundred theaters simultaneously instead of only one. She has a contract, which eventually expires. The producer with whom she has been identified for years, who has proudly and gladly watched her progress and has assisted that progress as much as possible, wishes to renew that contract, with a substantial addition as a tribute to her augmented popularity and greater ability—gained under the excellent producing conditions with which he has surrounded her. A group of exhibitors joined on a cooperative basis offers her a bigger sum. The producer cannot ignore his investment in that star, his efforts of years, his associates and their interests—he is compelled to offer still more for the contract which he could have obtained without the counter-offer for far less.

Who Pays? The Exhibitor

THE producer wishes to pay this star, as he does every other star, in accordance with her box-office value. He wishes her to have all the money that can be derived from the theaters, provided there remains a profit for the exhibitors. He knows that as a basic principle of human nature, the more money she receives for her services, the greater incentive she will have for more devoted effort. But he does not wish to pay her a sum based upon inflated box-office values, even if they are inflated by the exhibitors themselves through their producing competition, because it creates an artificial and unhealthy condition for the whole industry, including the producer, the exhibitor, and even the star in question.

This situation, in which retailers deliberately and systematically arrange to pay more for the product they have to buy than they would normally have to pay, has no parallel in the annals of business, and is unequalled in any other industry in the world. The exhibitors are not only creating their own competition by contesting the plans and policies of established producing companies, but they are directly paying the cost of this competition in the form of higher rentals. And the worst of it is that the cost of this destructive and turile practice is paid not alone by the few exhibitors responsible

(Continued on next page)

[Advertisement by Famous Players-Lasky Corp.]

ADOLPH ZUKOR'S STATEMENT

(Continued from preceding page)

for the condition, but by every other exhibitor in the country. Certain exhibitors who feel that they can pay less for pictures by joining together in affiliation of exhibitors are right in one part of their theory—they will pay less for pictures—but they will get poorer pictures. If all the exhibitors paying $50 a day decide they will pay no more than $25 a day, they will get pictures just half as good as those they are receiving today. Can't you see that this result must follow?

Quality Suffers

If the producer makes a picture that he knows will take in altogether $100,000, it is certain that he is not going to spend $125,000 to make it, even if the type of subject requires that amount, or a greater sum, for adequate treatment. This inevitably means deterioration of quality, and therefore retrogression of the entire industry. If the exhibitor, therefore, who can afford to pay more for pictures than the price he would like to pay, faces this fact and is content to accept a less quality for less money, he may and can have his desire fulfilled almost immediately, and he may even make more money temporarily by such a change. I am prepared to go even this far in order to frankly face his view; but will he retain his present public and attract a new following to his theater if he does not show better and better pictures all the time? This statement is not unsupported by actual fact. Take the history of the industry—look back upon the producing concerns who started out with a very promising producing program, with ambitions to produce an excellent quality of pictures, and many of whom indeed actually produced excellent pictures in the early stages of their existence. The exhibitors began cutting their rentals, and the quality of the pictures began to drop just as quickly and as surely. The high salaried technical experts were discharged; men of less ability replaced them—and trade marks that bade fair to challenge the world's attention as representative of a high quality product, deteriorated, and in many cases have become a joke in the trade and to the public.

Poorer Goods for Less Money

IT is not necessary for me to mention names to establish that fact. Every exhibitor in the country will think immediately of at least three concerns that entered the business under very auspicious conditions and with a high quality product to present to the trade. The exhibitors have driven these concerns to the minor positions they occupy today, only because they recognized their power to obtain that product for less money. They paid less and they got less. Not only did they lose in that respect, but they deprived themselves of a much bigger benefit by destroying a producing competition that would have exerted a much larger influence upon their business by creating a stimulus for better quality that only serious competition can make certain.

Cheap pictures are more easily made than good pictures because they do not require the same amount of heart breaking thought and energy, aside from the difference in money; but a series of cheap pictures today in the majority of theaters throughout the country would kill the industry more quickly than it would have been killed five years ago but for the advent of better pictures, for the reason that the public is more discriminating now than it was then, and would, therefore, tire of the cheap product far more quickly and permanently.

Upon what does the future of the motion picture industry depend? Upon the man-power and woman-power engaged in it. Do you recall what Andrew Carnegie said when he was queried as to which he would rather lose—his organization or his plants? He replied that he would rather lose his plants ten times than lose a single part of his organization, for without the latter the plants would be idle, but with it he could build his plants again in a year.

Organization Meets Test

DRAWING a little analogy, when the Famous Players studio burned down on September 11, 1914, the company could not have proceeded to rehabilitation if it did not have the loyalty of a splendid organization with special abilities. Such an organization develops only from the principle of specialization. Every man knew the part he was to play in an emergency and was equipped to perform it with speed and accuracy. The fact that this organization was equipped so perfectly and manned so well made it possible for us to keep on the supply of pictures to exhibitors without a moment's interruption, thereby protecting him from loss or even inconvenience. This was a direct manifestation of the power of good to the exhibitor himself in supporting fully the plans and policies of reputable producing companies. Such results are built only upon concentrated efforts. Upon the men and women, the boys and girls, in the studios, theaters, exchanges and executive offices of producing and distributing companies, depend whatever greater glories are yet to crown the motion picture art.

Do Not Scatter Energies

LET them grow and develop in one sphere of activity, let them become experts, specialists. Do not let them scatter their energies and distribute their talents over so wide a field as to have no weight in any one. This appeal extends to the leaders as well as the followers, to the chiefs as well as the subordinates, engaged in whatsoever branch of the industry. Let us all coordinate our work, producing, distributing, exhibiting, to the best of our mutual interests—which all the better elements of the trade are now trying to do—but let us avoid such a close unification that the exhibitor becomes wholly or partly a producer, or the producer slightly or extensively an exhibitor.

For then it will be nobody's business!

Another important defect in the present relations between exhibitors and producers emanates from a tendency on the part of exhibitors in certain cities throughout the country to dominate the business of exhibitors in smaller surrounding communities, creating for themselves an artificial power over these smaller exhibitors, and in this manner limiting their choice of subjects. Already there have been evidences of dictation to the smaller exhibitors as to which pictures they should or should not be permitted to procure. I have always been unalterably opposed to this dictatorship because it is bound to limit the natural growth and independence of the smaller exhibitor and therefore hinder the advance of the entire industry. The exhibitors alone can cure this evil by a resolute refusal to be drawn into any allied booking scheme, even if the results promised are of temporary benefit to themselves. It is only the man who looks ahead who will be in the business a few years hence, and all temporary profits should be measured by what his status in the trade will be months after that profit has been made and spent.

Need Is Clearly Seen

I SEE it today as clearly as I saw the need for better pictures in 1912 that if the producer and exhibitor do not coordinate their interests and permit full and unlimited activity in their own spheres, the industry will drift into the same chaotic condition out of which it emerged only in recent years.

If exhibitors establish or rent studios for the production of pictures the producers will have to build theaters, not in order to rebuke the exhibitors, but for the simple reason that that will be the only means open to them to protect their producing investments. Such a condition would result in ruinous competition in both branches of the industry, but the producer would have the advantage because he would already have the goods to sell, and the ability and the experience to make the better pictures.

No Room for Disorders

I HOPE the situation never develops to such a point. So does everyone else who has analyzed the business and looks forward to a brighter future for it. Every branch of the motion picture industry is big enough, at present and for future growth, without seeking new worlds to conquer. There are only a few men in each generation who are possessed of inordinate ambition, and it is a curious fact that they invariably fail. Let the motion picture industry, which has become a symbol to the world of twentieth century industrial organization, which within the span of a few years has taken its place among the old and foremost industries of the world, which has become one of the greatest blessings to humanity and an agency of yet unguessed value to future generations—let this industry be free of such disturbers!

Let it not be said when the full history of the motion picture art is written that its glory was blighted and its radiance dimmed by a would-be Caesar or Napoleon, who in destroying himself destroyed also the spirit and will of the constructive workers of the industry.

I appeal to all those who have sought the motion picture as a life-work, and who have found in the world of the studio, the exchange or the theater an answer to the ambitions within their hearts calling for expression. I appeal to them to protect their worlds from invasion—not that they might go on making more money, but that they might expand their abilities and increase their efficiency the better to contribute to the motion picture's greatness.

WHAT BRANCH OF THE BUSINESS ARE YOU IN?
WHAT IS YOUR FUTURE?
WILL YOU HAVE A THEATER OR A STUDIO?

As surely as there is a natural law of compensation, as surely as there is an irresistible impulse for self-preservation, as surely as there is a point beyond which competition becomes an evil instead of a benefit, so surely, if you want both, you will have neither.

ADOLPH ZUKOR.

[Advertisement by Famous Players-Lasky-Corp.]

Western Dance Hall Number Similar to Numerous Others

A GIRL'S DECISION

Rainbow Film Corp—State Rights

DIRECTOR.....Wayne Mack
AUTHOR.....L. V. Jefferson
SCENARIO BY.....Ford I. Beebe
CAMERAMAN
AS A WHOLE.....Another western dance hall number—fast moving but presenting nothing distinctive
STORY.....Has usual characters including the very virtuous dance hall girl
DIRECTION.....Average
PHOTOGRAPHY.....Average
LIGHTINGS.....Average
CAMERA WORK.....Average
LEADING PLAYERS.....Helen Gibson, Edward Coxen and Leo Maloney give typical performances.
EXTERIORS.....Good westerns
INTERIORS.....Usual dance hall and shack stuff
DETAIL.....Corresponds to type
CHARACTER OF STORY.....Dance hall girl wins love of man whose wife ran away with gambler
LENGTH OF PRODUCTION.....5,500 feet

If "A Girl's Decision" hadn't been done so often before doubtless the present work would appear more distinctive. But this is just another of those western dance hall pictures with all the familiar characters, the pride of the dance hall, so virtuous that she would blush on Broadway, the cigar-chewing proprietor, the crooked and villainous card dealer and the hero who at first refuses to believe in the decency of the girl but who later realizes that she is as pure as the gold in the hills.

This material has not been dressed up in any unusual style. It is, however, dressed appropriately. There is little fault to be found in the picture as far as it goes. So as a state rights proposition it looks as if it might have a fair degree of success.

Helen Gibson has the role of the heroine. She, the dancing girl, Cherie, has a deep-rooted fondness for children. She attempts to donate a little suit to a youngster of "Hell's Garden" and immediately the town meddler tells her just what she thinks of her. Thereupon Cherie talks to her dog and says that they are the only two decent beings in town.

A poker dealer comes to Hell's Garden who had previously skipped off with the wife and child of McLeod, a gold miner, while the latter was away digging. This man tries to force himself on Cherie but she will have none of him. After MeLeod's wife dies the doctor gives the child to Cherie to care for. The meddler arouses the town against her and to keep the child Cherie professes motherhood. This done, however, she loses her honored place in the dance hall, motherhood not being one of the things that goes hand in hand with virtue.

In the meantime McLeod has met and fallen in love with Cherie, unware of her occupation. When he finds that out he turns his back on her. But Cherie by a clever trick reveals the card dealer to McLeod as the man who stole his wife. There follows a good fight. The card dealer's back is broken and McLeod forgives Cherie her career.

Charles Smiley and Aggie Herring complete the cast.

A brace of subtitles appear, one in the first reel and one in the last, that may arouse the fire of various censor boards. For the rest they are suitable, being written in a sentimental, colorful vein by Phil Lonergan, which admirably fits the quality of the production.

An Average State Rights Attraction

Box Office Analysis for the Exhibitor

While no state rights dealer is expected to cut an unusual swathe with "A Girl's Decision" there is little hindrance to the subject doing a generally average business. The material is conventional, to be sure, but on the other hand it is the conventionality that a certain portion of the picture going public seems always willing, if not eager, to see.

The picture is fast moving and can be so advertised. Catch lines on this order can be used: "Either her good name or the happiness of a little child had to be sacrificed. Which did she choose? See, etc.," and "She had kept her good name through a year at the vicious dance hall in 'Hell's Garden.' Should she now sacrifice everything just to save the happiness of a little child?"

The three principal players were well known to the "movie" audience of several years ago. Their names might be used profitably in some localities.

Some Short Reels

"Oh, Buddy"—Christie-Educational

Type of production.....2 reel comedy

The returned soldier discovers the ex-doughnut girl at the very beginning of this amusing Christie comedy. The fun is produced by trying to keep them apart. The soldier gets out his old uniform and applies for a job at the social station that is run by the girl. After passing up one or two jobs he finally accepts the position as butler in the girl's home. In the meantime he has parked his car in front of a fire hydrant, and as he is also reported missing by his family the police start searching for him. To complicate his troubles his parents arrive as dinner guests, and he is forced to serve them, though he manages to hide his identity under a false moustache. Rough stuff follows and the final clinch is not avoided. This is one of the best of the new Christie series, and while it can be depended upon to amuse the average audience, it is certainly not convincing enough if your people are in any way critical. The story has been told before in several variations and very little new comedy work is presented.

"Hard Knocks and Love Taps"—Sennett—Asso. Producers

Type of production.....2 reel comedy

Mack Sennett has shown all the tricks that he parades in "Hard Knocks and Love Taps" before. As a result the edge is somewhat off them for an audience made up of picture fans. The monkey business with the flivver is a rather stale method of aiming for laughs. The flivver has been the butt of so many jokes that it is able to throw them off and shimmy along serenely by this time. Also the prize fight burlesque is rather conventional in treatment. Charlie Murray is the most prominent player in the very capable cast that Sennett has gathered together for this two reeler. It may be set down as average but Sennett so often excels that merely average is poor for him.

"Movie Chat" No. 11—Kineto

Type of production.....1 reel magazine

Once more Niagara Falls are recorded in celluloid. This grand rush of water is photographed from various angles that will look familiar to many in your audience and perhaps remind some of them of their honeymoon. The "Maid of the Mist," the Aero-Scenic Railway, the rapids and many other surrounding views are included in this combination reel before a long jump is made to Shellmount, Tennessee, where the camera creeps into the Nickajack Cave. The remaining portion of this magazine is devoted to views and details about the National Capital. Interesting shots of the Executive Mansion, State buildings and the Potomac Flats are recorded. Other scenes of historic interest are recorded before the closing shot shows the Capitol, the White House and the Washington Monument silhouetted against a sunset.

"The Jail Bird"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Snub" Pollard makes a very good "Jail Bird" and manages to get over several good laughs with the assistance of Marie Mosquini. Striped suits lend themselves to comedy of the broadest variety and are certainly conducive to laughter. Pollard carries a wreath of keys under his prison uniform and walks in and out of the cells until the wardens become giddy. "Snub" devises a very clever way of getting rid of the ball and chain. He climbs up a railroad trestle and hangs the ball and chain over the track. The wheels of the train cut the chain and the ball drops upon the warden's head. Marie Mosquini takes the part of the warden's daughter, Mar-cell-a. Her part in this comedy is quite meagre for she is introduced quite late and then most of her role consists in falling in and out of the automobile. "Snub" and his brother convict after freeing themselves from their fetters discover two bad men making off with the warden's daughter. They save the girl and after changing clothes with the bad men drive home to the warden's house. Here "Snub" prevents his pal from gettting away with the case of money and after making him promise to go straight he takes the money himself and leaving the girl unconscious runs away. At least here is one comedy, and it is not a bad one, that does not end in a clinch. "Snub" Pollard makes a very attractive jail bird and is certain to bring through quite a few laughs from any audience. His popularity is certainly growing and his work is improving.

Kineto Review No. 81

Type of production.....1 reel scenic

The American battleship "Pittsburg" steams into the harbor of Barcelona, Spain, in the opening of this single reel magazine. Views and native customs of the city are then shown. The native milkman makes an amusing shot when he delivers his product on the hoof. Driving the cattle before him he stops at the door of his customer and delivers the milk unadulterated and fresh from the udder. One of the finest examples of Spanish Gothic architecture is recorded in the views of the old cathedral which was built in the 14th and 15th centuries. The reel closes with views of Mount Serrat, one of the centers of worship in the mountainous region near Barcelona. Several shots of the surrounding country give one a very good impression of picturesque Spain. The photography is clear and well recorded though it presents nothing very artistic. The reel as a whole is quite instructive and should do well in non-theatrical showings.

"Snooky's Fresh Heir"—Chester-Educational

Type of production.....2 reel animal comedy

Snooky the clever monk is the hero and star actor of this two reeler. For the sake of the comedy he has acquired a wife and a child that he nurses. As usual he saves the baby in the end. The three apes complete the cast and carry through the entire production. Most of the humor is obtained by allowing Snooky to lead a domestic life. He builds the fire, feeds the baby, shaves himself and takes the family for a ride in his flivver. The action drags and could well have been condensed into one reel. Snooky does no tricks in this that he has not already done in previous productions.

Some Short Reels

"Eat and be Happy"—Vanity-Educational

Type of production.....1 reel comedy

Hunger strike is the motive that runs through this single reel Vanity comedy featuring Irene Dalton and Francis Feeney. The girl refuses her food in order to gain the consent of her father to the match. It is needless to say that the father very much objects to the young man who proposes to be his son-in-law. The food that the girl conceals is eaten by the dog and during the pretended illness a doctor is sent for. The young man disguises himself as a doctor and arrives with a satchel of food but the dog runs off with it. At length the doctor advises that the father give his consent and save the life of his daughter. Most of the comedy situations in this are forced and devoid of novelty or humor. The situations have been recorded many times before and the acting has much of the amateur in it. As a whole this is not one of the best of the Vanity series.

"The Hare and the Frogs"—Aesop's Fables—Pathe

Type of production.....1 reel cartoon

In animation much depends upon the mood of the cartoonist. Paul Terry, it seems, enjoyed doing this one for it contains a unity of ideas and freedom of action that many of the previous Aesop's Fables lacked. Added to this he has obtained one or two new effects and succeeds in varying the drawings by introducing white lines upon a black ground. This occurs in the shots showing the hares under the surface of the earth. This pen and ink story deals with a very human theme acted by familiar animals. The poor hare shies and is bullied by the other animals. Unable to overcome his cowardice he can at least protect himself by running away. But unable to endure this constant torment the three hares decide to jump into the pond and end it all. Approaching the edge of the pond they are greatly surprised to find that they have frightened the frogs. This gives them confidence in themselves and they decide to face their problems. The lesson derived from this fable is that your problems are best overcome by meeting them. There is a smile that runs thruogh this entire offering that in several places is very apt to break into a solid laugh. "The Hare and the Frogs" is one of the best of the series and should prove so when shown.

"Come, Kitty, Kitty"—Austin Film Library, Inc.

Type of production.....½ reel wild animal

Some of the very best animal photography ever attempted has been recorded in this half reel. Under the attractive title of "Come, Kitty, Kitty," Thomas K. Peters has photographed the cats of the jungle. Zoo fed animals have certainly an artificial look compared to these free beasts of the wild photographed in the privacy of their native haunts. It is quite evident that the three lionesses and their six tiny cubs did not hear the dull click of the camera and neither were they able to scent the presence of the intruder. Several shots taken down upon the beasts in clear sunlight silhouette their alert bodies against a white sand and record a primitive strength and wildness that no zoo films will ever show. Besides the lion and his families other beasts of the same family are recorded in this brief though pungent production. Mrs. Leopard and her children were also caught when they did not know they were posing. And the bob-cat, too, sneaks up into range, displaying a wicked tooth and mean claw. The composition and photography in this little animal study is excellent. Nothing exactly like it has been done before and it is certain to meet with the approval of any audience. This little reel is all meat and no padding.

Pathe Review No. 119

Type of production.....1 reel magazine

Harpooning a large porpoise is the most exciting section of this single reel magazine. The porpoise or sea-pig, as he is commonly called, is speared from a small launch off the Florida coast. Lord Waldorf Astor is seen in overalls and is a member of the fishing party. The slow motion section of this reel is made up of views showing several aesthetic styles of dancing. The flexible and gliding movements are shown both in normal and reduced speed. The comedy section records scenes in New York's Bohemia, Greenwich Village. Several restaurants, streets and shops are recorded. Short-haired girls and long-haired gentlemen are cartooned by the artist and then brought into motion in real life. The hand-colored part of this varied magazine shows views in Altdorf, Switzerland, the little town made famous by William Tell and the apple. Lake Lucerne and the mountains and valleys in this section of the Alps made renowned by the Swiss hero, William Tell, are also shown. As a whole this is a varied and entertaining number of Pathe Review far above the average in interest and entertaining value.

"The Last Hops"—Chester-Educational

Type of production.....1 reel scenic

The remarkable grasshopper glazier in Montana is shown in this Chester Outing. Lakes, woods and snow capped mountains are caught by the camera and lead up to the novel shots illustrating the fossilized mass of grasshoppers incased in the glacier ice in Montana. Some very good landscapes have been caught and are well composed and reproduced. The photography throughout the entire production is clear and will registered. The scenery is varied and the frozen grasshoppers add a novelty that helps hold the attention and makes for an interesting production. This outing as a whole is up to the Chester Standard.

"Out of the Jungle Book"—Austin Film Library, Inc.

Type of production.....½ reel wild animal

This is another short reel taken by T. K. Peters in the wilds of Africa. With the aid of a telophoto lens and patience he has secured some of the best shots ever taken of the beasts of the forest. This reel does not confine itself to any set species of animal, but has a wide range and includes many varieties from apes to elephants. The most striking shot in this reel is that of the black panther. This animal was photographed in such a way as to show the force and terror that lies within him. The eyes of the beast shine out and seem to penetrate the screen. The porcupine and spotted leopard also appear in this most unusual and novel reel. It is certain to amuse and also instruct the average audience.

CURRENT RELEASES

Release Date			Footage	Reviewed
AMERICAN FILM CO.				
(Distributed through Pathe Exchanges)				
		A Light Woman	7,000	9-26-20
		The Gamesters (Margarita Fisher)	6,000	
		The Blue Moon (Elinor Field-Pell Trenton)	6,000	
		Their Mutual Child (Margarita Fisher-Nigel Barry)	6,000	
		Sunset Jones (Chas. Clary & Irene Ritch)	5,000	4-24-21
		Payment Guaranteed (Margarita Fisher)	5,000	
ASSOCIATED EXHIBITORS, INC.				
(Distributed through Pathe)				
		The Riddle Woman (Geraldine Farrar)	6,000	
		The Devil (George Arliss)	6,000	1-23-21
		What Women Will Do (Anna I Nilsson)	6,000	2-13-21
		The Rider of the King Log	7,000	4-22-21
		The Road to London (Bryant Washburn)	4,713	6-12-21
		They Shall Pay (Lottie Pickford)	5,000	8-14-21
ASSOCIATED PRODUCERS				
May	1	I Am Guilty (J. Parker Read, Jr.)	6,500	4-24-21
	15	Home Talent (Mack Sennett)	6,000	6-19-21
	29	Mother O'Mine (Thos H. Ince)	6,044	6-5-21
June	12	The Broken Doll (Allan Dwan)	5,000	6-19-21
	19	The Foolish Matrons (Maurice Tourneur)	6,544	7-3-21
	26	The Ten Dollar Raise (J. L. Frothingham)	5,726	5-15-21
July	17	Greater Than Love (J. Parker Read, Jr.)	6,000	7-24-21
	24	Devotion (Associated	5,669	7-3-21
Aug.	7	Cup of Life (Ince)		
Sept.		Pilgrims of the Night (Frothingham)	5,500	8-14-21
EQUITY PICTURES CORP.				
		For the Soul of Rafael (Clara Kimball Young)	6,000	5-30-20
		Keep to the Right (Edith Taliaferro)	6,000	
		Whispering Devils (Conway Tearle)	6,000	
		Mid-Channel (Clara Kimball Young)	6,000	9-19-20
		Hush (Clara KiKmball Young)	6,000	5-1-21
		Charge It (Clara Kimball Young)	6,900	5-29-21
		Straight From Paris (Clara Kimball Young)	6,000	
		Heedless Moths (Audrey Munson)	5,000	6-19-21
		Black Panther's Cub (Florence Reed)	5,800	2-20-21
FAMOUS PLAYERS-LASKY CORP.				
July	3	The Woman God Changed (Cosmopol. Prod.)	6,306	6-5-21
	10	Too Much Speed (Wallace Reid)	4,629	6-19-21
	10	Mystery Road (Paul Powell Spec.)	4,965	7-31-21
	17	Life (All-Star Cast)	6,500	11-14-20
	24	Behind Masks (Dorothy Dalton)	4,147	7-10-21
	31	Lost Romance (Wm. DeMille Prod.)	6,443	5-15-21
Aug.	7	The Princess of York (Donald Crisp Prod.)	4,780	
	14	The Whistle (Wm. S. Hart)	5,359	7- 3-21
	14	Passing Thru (Douglas MacLean)		
	21	Conquest of Canaan (Thomas Meighan)	6,900	7-17-21
	21	Wealth (Ethel Clayton)	5,141	7-10-21
	28	Crazy to Marry (Roscoe Arbuckle)	4,693	8-7-21
Sept.	4	The Hell Diggers (Wallace Reid)	4,277	
	4	The Great Moment (Gloria Swanson)	6,372	7-31-21
	11	Bride's Play (Cosmopolitan Prod.)		
	11	At the End of the World (Betty Compson)	5,729	8-21-21
	18	Dangerous Lies (Famous Players-British Prod.)	5,500	
	18	The Golem	5,398	6-26-21
	25	The Affairs of Anatole (Cecil DeMille Prod.)	8,630	
FOX FILM CORP.				
Specials		A Connecticut Yankee in King Arthur's Court	7,000	2- 6-21
		Skirts	7,000	
		The Queen of Sheba		4-17-21
		A Virgin Paradise	8,000	8-7-21
		Shame	8,000	8-7-21
		Thunderclap	8,000	8-14-21
		Perjury (William Farnum)	8,000	8-21-21
William Farnum Series				
		His Greatest Sacrifice	6,000	5-1-21
Pearl White Series				
		The Mountain Woman	6,000	2- 6-21
		Know Your Men	6,000	
		Beyond Price	5,000	5- 8-21
Tom Mix Series				
		A Ridin' Romeo	5,000	6-5-21
		The Big Town Round-Up	5,000	7-10-21
		After Your Own Heart	5,000	8-7-21
Louise Lovely				
		The Little Grey Mouse	6,000	10-31-20
		Partners of Fate	5,000	2-20-21
		While the Devil Laughs	5,000	
William Russell Series				
		Colorado Pluck	5,000	5- 8-21
		Children of the Night	5,000	6-19-21
		Singing River	5,000	7-24-21
Shirley Mason Series				
		The Mother Heart	5,000	6-12-21
		Lovetime	5,000	7-10-21
		Ever Since Eve	5,000	7-31-21
Edna Murphy and Johnnie Walker				
		Live Wires	5,000	7-3-21
		Play Square	4,013	8-21-21
20th Century Brand				
		Big Town Ideas (Eileen Percy)	5,000	5-15-21
		Get Your Man (Buck Jones)	5,000	5-19-21
		Straight from the Shoulder (Buck Jones)		7-3-21
		Maid of the West (Eileen Percy)	5,000	7-17-21
		To a Finish (Buck Jones)	5,000	8-14-21
FIRST NATIONAL				
		Scrambled Wives (Marguerite Clark)	6,460	5-29-21
		The Kid (Charles Chaplin—Big Five)	5,300	1-16-21
		Trust Your Wife (Katherine MacDonald)	5,525	
		Love's Penalty (Hope Hampton)	4,675	6-12-21
		The Passion Flower (Norma Talmadge)	6,755	4-10-21
		The Oath (R. A. Walsh Spec.—Big Five)	7,806	4-17-21
		Jim the Penman (Lionel Barrymore)	6,100	3-27-21
		The Girl in the Taxi (Mr. and Mrs. Carter DeHaven)		
		Sowing the Wind (Anita Stewart—Big Five)	6,000	1-16-21
		Lessons in Love (Constance Talmadge)	5,923	6-12-20
		Bob Hampton of Placer (Marshall Neilan Prod.)	7,268	5- 8-21
		Gypsy Blood (Pola Negri)	5,921	5-15-21
		Playthings of Destiny (Anita Stewart)	6,200	
		Courage (Sidney Franklin Prod.)	6,244	6-19-21
		The Sky Pilot (Cathrine Curtis Prod.)	6,305	4-24-21
		Scrap Iron (Charles Ray)	6,747	6-5-21
		Peck's Bad Boy (Jackie Coogan)	5,000	5-1-21
		Golden Snare (James Oliver Curwood)	5,900	7-17-21
		Stranger Than Fiction (Katherine MacDonald)		
		Wedding Bells (Constance Talmadge)	6,000	8-21-21
		Salvation Nell (Whitman Bennett Prod.)	5,485	7- 3-21
		Nobody (Roland West Prd. with Jewel Carmen)	6,396	7-31-21
		The Child Thou Gavest Me (John M. Stahl Prod.)		
		The Sign on the Door (Norma Talmadge)	6,000	7-24-21
		A Midnight Bell (Charles Ray)	6,140	8-14-21
FEDERATED FILM EXCHANGES OF AMERICA, INC.				
		Nobody's Girl (Billie Rhodes)	5,000	
		Bonnie May (Bessie Love)	5,000	
		The Midlanders (Bessie Love)	5,000	
		Don't Leave Your Husband (Wm. Desmond)	6,200	4-24-21
		Penny of Top Hill Trail (Bessie Love)	6,500	5-1-21
		Hearts and Masks	5,000	
		Good-Bad Wife	5,000	10-24-20
		The Servant in the House	5,000	8-22-20
GAUMONT COMPANY				
		Fall of a Saint	6,000	
		Out of the Darkness	6,000	
		Infatuation of Youth	6,000	
		The Edge of Youth	6,000	
		Branded	6,000	
		The Thinker	6,000	
		In the Clutches of the Hindoo (Serial)		
GOLDWYN PICTURES				
		What Happened to Rosa (Mabel Normand)	4,200	4-17-21
		Roads of Destiny (Pauline Frederick)	4,955	4- 3-21
		The Highest Bidder (Madge Kennedy)	4,960	
		Prisoners of Love (Betty Compson)	5,884	1-23-20
		The Concert	5,379	2-27-21
		Guile of Women (Will Rogers)	4,496	3- 6-21
		Bunty Pulls the Strings	6,255	1-9-21
		Hold Your Horses (Tom Moore)	4,610	2- 6-21
		A Voice in the Dark (Frank Lloyd Prod.)	4,255	6-12-21
		Don't Neglect Your Wife (Gertrude Atherton Prod.)	5,649	7-31-21
		A Tale of Two Worlds (Gouveneur Morris Prod.)	5,649	3-20-21
		The Cabinet of Dr. Caligari	5,000	4-10-21
		Snowblind (All-Star)	5,000	5-29-21
		An Unwilling Hero (Will Rogers)	5,000	7-17-21
		Made in Heaven (Tom Moore)	5,000	5-1-21
		Wet Gold (Williamson Prod.)	6,000	7-31-21
		Boys Will Be Boys (Will Rogers)	4,028	5-22-21
		The Old Nest (Reginald Barker Prod.)	8,021	7-3-21
D. W. GRIFFITH, INC.				
		Way Down East	12,000	9-12-20
W. W. HODKINSON CORP.				
Distributing through Pathe)				
J. L. Frothingham Prod.				
		The Breaking Point (Bessie Barriscale)	5,788	2- 6-21
		The Other Woman	5,800	4- 3-21
Renco Film Co.				
		Lavender and Old Lace	5,770	5-1-21
Benj. B. Hampton and Eltinge F. Warner Prod.				
		The Spenders	5,693	1-9-21
		The Man of the Forest	5,880	5-22-21
National Film Corp.				
		The Kentucky Colonel (Joseph Dowling)	6,000	9-19-20
Irvin V. Willat Prod.				
		Partners of the Tide	6,150	3-20-21
		The Face of the World	5,700	7-24-21
Dial Film Co.				
		The Tiger's Coat (Myrtle Stedman)		
Hugo Ballin Prod.				
		East Lynne (Mabel Ballin-Edward Earle)	6,634	3-13-21
		The Journey's End	7,000	6-19-21
Rockett Film Corp.				
		Keeping Up With Lizzie (Enid Bennett)	5,224	5-15-21
METRO PICTURES CORP.				
July	4	The Man Who (Bert Lytell)	6,000	7-17-21
	18	Over the Wire (Alice Lake)	6,000	7-3-21
Aug.	1	Life's Darn Funny (Viola Dana)	6,000	7-31-21
		The Conquering Power (Rex Ingram Prod.)	7,025	7-10-21
Aug.	15	Big Game (May Allison)	6,000	8-14-21
Sept.	5	A Trip to Paradise (Bert Lytell)	6,000	8-21-21
	19	The Match Breaker (Viola Dana)	6,000	8-21-21
Nov.	14	There Are No Villains (Viola Dana)	5,000	8-21-21
S. L. Productions				
Feb.	28	Without Limit (All-Star)	6,000	2-20-21
Nazimova Productions				
		Madame Peacock	5,000	10-10-20
Dec.	6	Billions	6,000	12-5-20
C. E. Shurtleff Prod.				
Nov.	22	The Star Rover (All-Star)	6,000	11-14-20
		The Little Fool	4,800	3-13-21
Roland West Prod.				
		The Silver Lining (Jewel Carmen)	6,000	2-20-21
PATHE EXCHANGE, INC.				
May	15	The Lure of Egypt	6,000	
June	5	The Heart Line	6,000	5-29-21
		The Butterfly Girl (Marjorie Daw)	5,000	5-29-21
		Without Benefit of Clergy	5,300	6-26-21
		Women Who Wait	5,421	
July	31	The Money Maniac (Perret Prod.)	5,000	7-24-21

Release Date		Footage	Reviewed
PIONEER FILM CORP.			
	Indiscretion (Florence Reed)	6,000	
	Oh! Mary Be Careful (Madge Kennedy)	6,000	
	The Crimson Cross (Vandyke Brooks)	6,000	
	The Forgotten Woman (Pauline Stark)	6,000	
	A Millionaire for a Day (Arthur Guy Empey)	6,000	
	Beyond the Crossroads (Ora Carew)	6,000	
	In Society (Edith Roberts)	6,000	
	Wise Husbands (Gail Kane, J. Horbert Frank and Gladden James)	6,000	
	Idle Hands (Gail Kane and J. Herbert Frank)	6,000	
	The Leech (Claire Whitney)	6,000	
	His Brother's Keeper (Martha Mansfield, Rogers Lytton and James)	6,000	
	Stolen Moments (Margaret Namare)	6,000	
	The Barbarian (Monroe Salisbury)	6,000	
	A Man There was (Victor Seastrom)	6,000	2-29-20
	Mystery Mind (15 Episode Serial)		
ROBERTSON-COLE PROD.			
	See My Lawyer (Christie Comedy Drama)	6,035	6-5-21
	What's a Wife Worth (Wm. Christy Cabanne	5,600	4-17-21
	Good Women (Gasnier)	5,713	7-24-21
	Nobody's Kid (Mae Marsh)	4,975	7-17-21
	If Women Only Knew	5,550	5-29-21
	Beach of Dreams	5,005	6-26-21
	Black Roses (Sessue Hayakawa)	5,600	4-17-21
	Cold Steel (All-Star)	5,800	6-5-21
	Salvage (Pauline Frederick)	5,980	5-22-21
	Live and Let Live (Cabanne Prod)	5,900	5-29-21
	The Greater Profit (Edith Storey)	4,220	6-26-21
	When Lights Are Low (Sessue Hayakawa)	6,000	7-3-21
	Shams of Society	6,000	8-7-21
	A Wife's Awakening	5,800	
Special Features	**REALART PICTURES CORP.**		
	The Deep Purple (Walsh)	7,000	5-16-20
	The Law of the Yukon (Miller)	6,000	9-19-20
	The Soul of Youth (Taylor)	6,000	8-22-20
	The Furnace (Wm. D. Taylor Prod.)	6,882	11-28-20
Star Productions			
	Two Weeks With Pay (Bebe Daniels)	4,136	6-5-21
	A Private Scandal (May McAvoy)	4,363	6-19-21
	A Kiss in Time (Wanda Hawley)	4,351	6-19-21
	The Land of Hope (Alice Brady)		
	Such a Little Queen (Constance Binney)	4,942	7-10-21
	Moonlgiht and Honeysuckle (Mary M. Minter)	4,294	7-24-21
	A Heart to Let (Justine Johnstone)	5,249	7-24-21
	Don't Call Me Little Girl (Mary Miles Minter)	5,214	6-26-21
	Little Italy (Alice Brady)	4,875	7-24-21
	A March Hare (Bebe Daniels)	4,431	7-24-21
	Her Sturdy Oak (Wanda Hawley)	4,590	8-7-21
	One Wild Week (Bebe Daniels)		
	LEWIS J. SELZNICK ENT.		
Selznick Pictures (Distributed by Select Exchanges)			
Elaine Hammerstein Star Series			
	Miracle of Manhattan	5,000	5- 8-21
	The Girl From Nowhere	5,000	7-17-21
	Remorseless Love	5,000	8-7-21
Eugene O'Brien Star Series			
	Gilded Lies	5,000	5- 8-21
	The Last Door	5,000	6-26-21
	Is Life Worth Living?	5,000	7-24-21
Owen Moore Star Series			
	The Chicken in the Case	5,261	2- 6-21
	A Divorce of Convenience	5,000	
Conway Tearle Star Series			
	Society Snobs	4,224	3-20-21
	Bucking the Tiger	5,000	5-1-21
	The Fighter	6,000	8-21-21
Martha Mansfield Star Series			
	The Fourth Sin	5,000	
Special Productions			
	The Greatest Love (Vera Gordon)	5,520	1-30-21
	You Can't Kill Love (All Star)	5,500	
	The Highest Law (Ralph Ince)	5,500	
	The Road of Ambition (Conway Tearle)	5,500	2-20-21
	The Sin That Was His (Wm. Faversham)	5,600	12-12-20
	Red Foam (Ralph Ince Special)	5,500	
Select Pictures			
	Mothers of Men (Claire Whitney)	5,000	3- 7-20
	Mountain Madness	6,000	
	The Great Shadow (Tyrone Power)	6,000	
	Seeds of Vengeance (Bernard Durning)	5,000	11-14-20
	Man's Plaything (Grace Davison)	5,000	
	The Servant Question (William Collier)	5,000	6-27-20
	Just Outside the Door (Edith Hallor)	5,000	
	Who Am I?	6,000	7-10-21
	STOLL FILM CORP.		
	(Distributing through Pathe)		
	Squandered Lives		12-19-20
	The Hundredth Chance		1-2-21
	Mr. Wu	4,650	12-26-20
	The Lure of Crooning Water	7,800	1-16-21
	The Tavern Knight	5,800	1-30-21
	The Flame	6,000	2- 6-21
	The Branded Soul	5,100	2-13-21
	God's Good Man	5,000	
	The Tidal Wave	5,000	2-27-21
	Bars of Iron	5,100	3- 6-21
	Testimony	5,400	2-13-21
	The Garden of Resurrection	5,500	3-20-21
	UNITED ARTISTS		
Dec. 5	The Mark of Zorro (Douglas Fairbanks)	7,500	12-5-20
Jan. 9	The Love Light (Mary Pickford)	8,000	1-16-21
	The Nut (Douglas Fairbanks)	5,800	3-13-21
	Dream Street (D. W. Griffith Prod.)	10,100	4-17-21
	Through the Back Door (Mary Pickford)	7,000	5-22-21
	Carnival (Harley Knoles Prod.)	7,300	7-3-21

Release Date		Footage	Reviewed
	UNIVERSAL FILM MFG. CO.		
Jewel Features			
	Once to Every Woman (Dorothy Phillips)	6,000	8-29-20
	Outside the Law (Priscilla Dean)	7,754	1-9-21
	Reputation (Priscilla Dean)	7,158	5- 8-21
Universal Features			
	Cheated Love (Carmel Myers)	5,000	5-29-21
	The Man Tamer (Gladys Walton)	5,000	6-5-21
	The Beautiful Gambler (Grace Darmond)	4,516	6-26-21
	The Fighting Lover (Frank Mayo)	5,000	6-12-21
	The Kiss (Carmel Myers)	5,000	7-3-21
	Thunder Island (Edith Roberts)	5,000	6-19-21
	Desperate Trails (Harry Carey)	4,577	6-26-21
	Short Skirts (Gladys Walton)	4,330	7-10-21
	Man Trackers	5,000	7-17-21
	Luring Lips (Edith Roberts)	4,263	7-24-21
	Danger Ahead (Mary Philbin)	4,353	7-31-21
	A Daughte rof the Law (Carmel Myers)	4,752	8-7-21
	Opened Shutters (Edith Roberts)	4,534	8-21-21
Alice Joyce	**VITAGRAPH**		
	The Vice of Fools	5,000	11-14-20
	Cousin Kate	5,000	
	Her Lord and Master	5,000	
	The Scarab Ring (Alice Joyce)	5,000	5-29-21
Earle Williams			
	Diamonds Adrift	5,000	
	It Can't Be Done		
	The Silver Car	6,000	6-5-21
Corinne Griffith			
	The Broadway Bubble	5,000	11-21-20
	It Isn't Being Done This Season	5,000	
	What's Your Reputation Worth?	5,000	
Harry T. Morey			
	The Sea Rider	5,000	5-30-20
	The Gauntlet	5,000	7-25-20
Super Features			
	Dead Men Tell No Tales (Tom Terriss)	7,000	12-19-20
	Black Beauty (Jean Paige)	6,800	1-9-21
	The Heart of Maryland	6,000	5-22-21
Alice Calhoun Prod.			
	Princess Jones	5,000	
	Closed Doors	5,000	5-22-21
Antonio Moreno Prod.			
	Three Sevens	5,000	2- 6-21
	F. B. WARREN CORP.		
Sept. 4	The Blot (Lois Weber)	7,000	8-21-21
	INDEPENDENT—STATE RIGHTS		
	Mother Eternal (Abramson)	7,500	4-24-21
	The Galloping Devil (Canyon)	5,500	5-29-21
	The Contrast (Labor F. Service)	6,000	6-5-21
	Be My Wife (Max Linder)	5,000	6-12-21
	Western Hearts (Asso. Photoplays)	4,711	6-12-21
	God's Gold (Pinnacle Prod.)	5,000	6-19-21
	The Twice Born Woman (Sonora)	6,000	7-3-21
	Tradition (Sonora)	6,000	7-10-21
	Burn 'Em Up Barnes (C. C. Burr)	5,600	8-14-21
	The Fighting Breed (Aywon)	5,000	8-14-21
	The Jack Rider (Aywon)	5,000	8-14-21

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies: Now or Never, Among Those Present, I Do.

ASSOCIATED PRODUCERS, INC.

Mack Sennett Comedies (2 reels): Made in the Kitchen, She Sighed by the Seaside, Call a Cop.

Ben Turpin Comedies (2 reels): Love's Outcast.

EDUCATIONAL FILM CORP. OF AMERICA

Mermaid Comedies (2 reels): The Simp, April Fool, High and Dry, Moonshine, Holy Smoke, Bang, The GGreenhorn, Sunless Sundays.

Chester Comedies: (2 reels): You'll Be S'prised, Beat It, Ladies' Pets, Just In Time, Ready to Serve, Snooky's Wild Oats, Snooky's Blue Sunday, Snooky's Fresh Heir.

Torchy Comedies (2 reels): Torchy's Millions, Torchy Turns Cupid, Torchy's Double Triumph, Torchy Mixes In, Torchy's Night Hood, Torchy's Big Lead, Crowing Torchy, Torchy's Promotion.

Christie Comedies (2 reels): A Homespun Hero, Shuffle the Queens, Going Thru the Rye, Mr. Fatima, Wedding Blues, Back from the Front, Dining Room, Kitchen and Sink, Movie Mad, Nobody's Wife, Hey Rube, Man Versus Woman, Scrappily Married, The Reckless Sex, Red Hot Love, Short and Snappy, Sneakers, Let Me Explain, Southern Exposure.

Vanity Comedies (1 reel): Take Your Time, Three Jokers, Rocking the Boat, Spooners, Ninety Days or Life, It's Your Move, Spiking the Spooks.

Gayety Comedies (1 reel): Dummy Love, Zero Love, Money Talks, Sweet Revenge, A Handy Husband, Hero-Pro Tom, Standing Pat, Assault and Flattery.

Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.

Bruce Scenics Beautiful (1 reel): Wanderlust, Solitude, The Castaway, By Schooner to Skagway, Tropical Nights, The Banana Special, The Explorers, The Isle of Desire, The Business of Camping, Voices of the Sea, The Will o' the Wisp, Water Trails, The Man Who Always Sat Down, The Merry Little Put Put.

Chester Outings (1 reel): Frozen Thunder, Iguazu the Exquisite, Getting a Polish, Swat the Landlord, There Is No Santa Claus, Rookeries and Squawkeries, Crowning King Blizzard, Frivolous Fijis, Lost a Yodel, Pahs and Papas, Paths of Glory, Something to Worry About, Putting Nature Next, The Worst Was True, Hitting the High Spots, The Red Trail's End, One Peek Was Plenty, Hitting the Hot Spots, Jogging Across Sawtooth.

Chester Screenics (1 reel): Sea Planets—Apartments for Rent, Fine Feathers—They Forgot the Town, Out of the Past, Then Company Came—Art Is Everything, No Hope for the Drys—Silver Silences, Sultans of the Sea—Getting a Toe Hold, From Deer to Dam, Buzz-z-z, Philippine Futurity—An Angle in Idaho, New Wine in Old Bottles, Old Moose Trails.

Release Date — Footage Reviewed

Hudson's Bay Travel Series (1 reel): A Tale of the Fur North, Hides—And Go Seek, It's a Great Life—II, An Eskimotion Picture.
World Wanderings (1 reel): In Dutch, South Sea Magic.
Miscellaneous (1 reel): Wilderness Friends, Golf—Slow Motion, Dixie, Kinograms (Two-a-Week).

FAMOUS PLAYERS-LASKY

Paramount-Arbuckle Comedy (2 reels): Rough House, His Wedding Night, Fatty at Coney Island, A Country Hero, The Bell Boy, The Butcher Boy, Moonshine, The Cook, The Sheriff.
Paramount-Burton Holmes Travel Pictures (1 reel): Catching Up in Canton, Beautiful Bermuda, Old Malacca, Under Cuban Skies, All Aboard for Brindisi, Palma De Majorca, A Little Atlantic, Modern Aspects of Japan, Along the Riviera, Alexandria, Biskea the Beautiful, Present-Day Prague, A Polynesian Odyssey, The Galata Bridge, Monte Carlo, Bazaars of Cairo, Country Life in Bohemia, The City of Algiers, In New Madrid, Liberated Jerusalem, Marseilles, Spanish Children, In the Rice Fields of Japan, The Road to the Pyramids, Calling on the Sphinx, In Barcelona.
Paramount-Burlingame Adventure Scenics (1 reel): Down the Strand in London, Winter Sports in St. Moritz, Kilawea Volcano in Eruption, The Jungfrau Railroad, Wildest Wales.
Paramount-De Haven Comedies (2 reels): Kids is Kids, Spirits.
Paramount-Mack Sennett Comedies (2 reels): Don't Weaken, It's a Boy, His Youthful Fancy, My Goodness! Movie Fans, Fickle Fancy, A Fireside Brewer, Dabbling in Art, Bungalow Troubles, On a Summer's Day, The Unhappy Finish, Officer Cupid, Astray from the Steerage.
Paramount Magazine (1 reel): Pictionary and Cartoons (weekly).
Paramount-Post Nature Pictures (1 reel): From a Piscatorial Angle, The Cloud, A Setting of Ages, Indian Summer, Victory Mountain.
Paramount-Vandenbergh Series (2 reels): Wild Men of Africa, Jungle Dancers, The Lion Killers, Slaying the Hippopotamus, The Land of the Pygmies.

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels): A Dog's Life, A Day's Pleasure, Shoulder Arms, Sunnyside.
Toonerville Trolley (2 reels): The Skipper's Narrow Escape, The Skipper's Treasure Garden, Meeting All Trains.
Henry Lehrman Comedies (2 reels): The Punch of the Irish, Twilight Baby, The Kick in High Life, Wet and Warmer.

FEDERATED FILM

Monte Banks Comedies (2 reels): A Bedroom Scandal, A Rare Bird, His Naughty Night, Nearly Married.
Ford Educational Weekly (1 reel): A Fairyland, The Message, Democracy in Education.

FOX FILM CORPORATION

Sunshine Comedies (2 reels): His Meal Ticket, Three Good Pals, The Janitors, The Big Secret, Verse and Worse, The Simp, His Fiery Beat, Roaring Lions on Parade, His Unlucky Job, The Baby, The Slicker, Pals and Petticoats, Pretty Ladu, His Noisy Still, Hold Me Tight, An Elephant's Nightmare, Chase Me, Farmyard Follies.
Clyde Cook Comedies (2 reels): The Jockey, Kiss Me Quick, The Huntsman, All Wrong, Don't Tickle.
Mutt and Jeff Animated Cartoons (1 reel): Mlle. Fifi, Gathering Cocoanuts, It's a Bear, The Far North, A Hard Shell Game, The Vacuum Cleaner, The Naturalists, A Rare Bird, Flivvering, A Crazy Idea, Factory to Consumer, The Ventriloquist, Doctor Killjoy, Gum Shoe Work, The Lion Hunters, The Glue Factory, Cold Tea, The Hypnotist, The Pappoose, On the Hip, The North Woods, Sherlock Hawkeshaw & Co.
Fox News (Twice a Week).
Serials: Bride 13 (15 episodes), Fantomas (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels): Fingers and Pockets, Love and Rollers, Hearts and Hammers, At It Again, Professional Ethics, When Martin Gits Here, Ged Ap, Napoleon, You'd Better Get It, Indigo Sunday, Why Worry, Nothing to Think About, Take It Easy.
Edgar Comedies (2 reels): Edgar Camps Out, Edgar the Explorer, Edgar's Country Cousin, Edgar's Feast Day, Get-Rich-Quick Edgar, Edgar's Little Saw.
Goldwyn-Bray Comics (1 reel): Lampoons: Happy Hooligan in Apollo, Happy Hooligan in Cupid's Advice, Happy Hooligan in Happy Hooldini, Judge Rummy in The Prize Dance, Judge Rummy in Snappy Judgment, Happy Hooligan in The Blacksmith, Happy Hooligan in A Romance of '76, Judge Rummy in Why Change Your Husband, Happy Hooligan in Dr. Jekyll and Mr. Zip, Judge Rummy in Bear Facts, Happy Hooligan in Roll Your Own, Judge Rummy in Yes, Dear, Happy Hooligan in Oil, Judge Rummy in Too Much Pep.
Goldwyn-Bray Pictographs (1 reel): Tree-top Concert Singers, The Island of the Mist, Through the Earth, What Is Your Body Worth? A Paradise for Birds, Venice of the Orient, Action of the Human Heart, The Riveter, The Human Voice, Seein' Things on the Orinoco, Gypsy Scientists, Unshod Soldiers of the King, No Reg'lar Bird, Chemical Inspiration, Safe Combination, The City That Never Sleeps.

INDEPENDENT FILMS ASSN.

Max Roberts Comedies: Why Change Your Mother-in-Law? Shimmy Isle, Absence Without Leave.

METRO PICTURES CORP.

Buster Keaton Comedies (2 reels): Convict 13, One Week, The Scare Crow, Neighbors, The Haunted House, Hard Luck, The High Sign, The Goat.

PATHE EXCHANGE, INC.

Pathe News—Wednesdays and Saturdays.
Topics of the Day—Weekly.
Week of June 19: The Toll of the Desert (Avenging Arrow No. 15), 2 reels; Dropped from the Clouds (Sky Ranger No. 8), 2 reels; House of Alarms (The Yellow Arm No. 1), 3 reels; The Goose

Release Date — Footage Reviewed

That Laid the Golden Egg (Cartoon), 2-3 reels; Own Your Home (Pollard), 1 reel.
Week of June 26: The House on the Roof (Sky Ranger), 2 reels; The Vengeance of the East (Yellow Arm No. 2), 2 reels; The High Rollers (Pollard), 1 reel; The Fox (Adventures of Bob & Bill), 1 reel; Mice in Council (Cartoon), 2-3 reels.
Week of July 3: Trapped (The Sky Ranger No. 10), 2 reels; The Strange Disappearance (Yellow Arm No. 3), 2 reels; You're Next (Pollard), 1 reel; The Rooster and the Eagle (Cartoon), 2-3 reels.
Week of July 10: The Seething Pool (Sky Rangers No. 11), 2 reels; At Bay (Yellow Arm No. 4), 2 reels; The Bike Bug, 1 reel.
Week of July 17: The Whirling Menace (Sky Ranger No. 12), 2 reels; Danger Ahead (Yellow Arm No. 5), 2 reels; At the Ringside (Snub Pollard), 1 reel; Bliss (Harold Lloyd Reissue), 1 reel.
Week of July 24: At the Last Minute (Sky Ranger No. 13), 2 reels; A Nest of Knaves (Yellow Arm No. 6), 2 reels; No Stop-Over (Snub Pollard), 1 reel; The American Badger (Bill & Bob), 1 reel; The Flirt (Harold Lloyd Reissue), 1 reel.
Week of July 31: .Liquid Fire (Sky Ranger No. 14), 2 reels; In the Dead of Night (Yellow Arm No. 7), 2 reels; What a Whopper (Pollard comedy), 1 reel; All Aboard (Harold Lloyd reissue), 2-3 reel; The Country Mouse and City Mouse, 1 reel cartoon.
Week of Aug. 7: The Last Raid (Sky Ranger No. 15), 2 reels; Smuggled Abroad (Yellow Arm No. 8), 2 reels; Teaching the Teacher (Pollard comedy), 1 reel; The Tip (Harold Lloyd reissue), 1 reel; The Cat and the Canary, 2-3 reel cartoon.
Week of Aug. 14: The Kingdom of Deceit (Yellow Arm No. 9), 2 reels; The Black Ace (Edgar Jones), 2 reels; Spot Cash (Pollard), 1 reel; Rainbow Island (Harold Lloyd reissue); The Fox and the Crow, 2-3 reel cartoon.
Week of Aug. 21: The Water Peril (Yellow Arm No. 10), 2 reels; The Secret of Butte Ridge (Tom Santschi), 2 reels; The Mountain Lion (Adventures of Bill and Bob), 1 reel; Name the Day (Pollard), 1 reel; Move On (Harold Lloyd reissue), 1 reel; The Donkey in the Lion's Skin, 2-3 reel cartoon.
Week of Aug. 28: Pawns of Power (Yellow Arm No. 11), 2 reels; The Mayor of Misery (Edgar Jones), 2 reels; Stop Kidding (Eddie Boland), 1 reel; By the Sad Sea Waves (Harold Lloyd reissue), 1 reel; Mice at War (2-3 reel cartoon.

PIONEER FILM CORP.

The Facts and Follies Series (1 reel): Babes in Bearskin, Call Me Daddy, Down Beside the Seaside, Knockout Maggie, Professor Was Right, Running Romeos, Two's Company, Young Ideas.
Luke McLuke's Film-Osophy, each ½ reel.
The Sonny Series, each 2 reels.
Serial—The Hope Diamond Mystery (15 episodes).

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces.
Prizma Color Pictures.
William J. Flynn Series (Detective Series, 2 reels).
Chaplin Classics.
Selznick News.
Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels): The Kid's Pal, The Country Heir, Dandy Lions, Playmates, A Dollar's Worth (Harry Sweet), For Sale, Pals (Brownie), Custard's Last Stand (Zip Monty and Florence Lee), Wood Simps, Society Dogs, The Smart Alec (Harry Sweet), Third Class Mail (Charles Dorety and Peggy Montgomery), The Whizbug, Three Wise Boobs.
Jewel Comedies—Ted Rider Series (Leonard Clapham) (2 reels): A Son of the North (No. 1), The Girl and the Law (No. 2), Big Stakes (No. 3), When the Devil Laughed (No. 4), The Forest Runners (No. 5), The Timber Wolf (No. 6), Roman Romeos (Lyons-Moran), A Monkey Movie Star.
Serials: The Flaming Disk, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Net, 15 episodes; King of the Circus (Eddie Polo), — episodes; The Diamond Queen (Eileen Sedgwick), — episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), — episodes; Terror Trail, — episodes.
Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher), Twin Husbands (Dorothy Wolbert), Who Kissed Me? (Dorothy Wolbert); Marie Struck, Oh! Tessie (Dorothy Wolbert), The Truck Horse Bandit, Zulu Love (Eddie Barry), A Cheese Romance (Billy Fletcher), Rubbing It In (Billy Fletcher), Hearts and Flour (Dorothy Wolbert), Uneasy Money (Robert Anderson), Meet My Husband (Billy Fletcher), Rubes and Boobs (Billy Fletcher), An Awful Bull (Billy Fletcher), The Skylark, While New York Snores (Billy Fletcher), The Champ (Billy Fletcher), The Mystic M.
Western and Railroad Dramas (2 reels): The Fightin' Actor, The Cactus Kid (Hoot Gibson), The Midnight Raiders, The Knockout Man, Who Was the Man? Crossed Clues (Hoot Gibson), The Empty Gun, The Outlaw (Jack Perrin), The Winning Track, Fighting Blood (Jack Perrin), The Wild, Wild West (Hoot Gibson), Stand Up and Fight (Jack Perrin), The Heart of Arizona (Eileen Sedgwick), Bandits Beware (Hoot Gibson), The Girl in the Saddle, The Movie Trail, The Shadow of Suspicion (Eileen Sedgwick), The Man Who Woke Up (Hoot Gibson), Beating the Game, The Valley of Rogues (Jack Perrin).
International News (Issued every Monday and Thursday).

VITAGRAPH

Big V Special Comedies (2 reels): A Parcel Post Husband, Fists and Fodder, Footprints, He Laughs Last, Springtime, The Laundry.
Larry Semon Comedies (2 reels): School Days, Solid Concrete, The Fly Cop, The Grocery Clerk, The Stage Hand, The Suitor, The Sportsman, The Hick, The Rent Collector, The Bakery, The Fall Guy.
Jim Aubrey Comedies (2 reels): The Nuisance, The Mysterious Stranger, The Blizzard, The Tourist.
Serials: Hidden Dangers (Joe Ryan, Jean Paige) 15 episodes; The Veiled Mystery (Antonio Moreno), 15 episodes; The Silent Avenger (William Duncan), 15 episodes; The Purple Riders (Joe Ryan and Elinor Field), 15 episodes; Fighting Fate (Wm. Duncan and Edith Johnson), 15 episodes.

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Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XVII No. 65 Sunday, September 4, 1921 Price 25 Cents

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The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

Vol. XVII No. 65 Sunday, Sept. 4, 1921 Price 25c.

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News of the Week in Headlines

Monday

British Board of Trade may take official action on tariff.

Further conferences between Adolph Zukor and M. P. T. O. slated.

Tuesday

Loew's State, New York, opens with throng of notables present.

Local theater owners ignoring union and engaging operators independently.

French Paramount organization formed.

More N. A. M. P. I. conferences over taxation and tariff planned.

Wednesday

Federal Trade Commission framing complaint against Famous Players.

Hodkinson and Pathe part, the former to have own exchanges.

Both N. A. M. P. I. and M. P. T. O. working for tax relief.

Associated Producers-First National deal about closed.

Thursday

Federal Trade Commission files formal complaint against Famous Players and five other corporations and six individuals, charging violation of Sherman and Clayton Acts. M. P. T. O. deny having sponsored move.

Important changes in state right divisions drawn up.

East Side theaters seeking injunction against picketing helpers.

Associated Producers to amalgamate with First Natl.

Friday

Senator Myers asks Senate to probe political tendencies of industry.

N. A. M. P. I. seeking removal of all taxes. Says Senators are sympathetic.

Charlie Chaplin seeking prevention of old releases.

Frank Borzage may produce independently.

Marcus Loew to stop construction and devote time to existing theaters.

Saturday

Associated Producers merge with First National.

Obnoxious taxes may be removed by Congress.

Pardoning the bad is injuring the good"—Benjamin Franklin.

In the Words of D'Artagnan—"Marvelous"!!

Douglas Fairbanks in
"THE THREE MUSKETEERS"
United Artists

DIRECTOR ..... Fred Niblo
AUTHOR ..... Alexandre Dumas
SCENARIO BY .....Edward Knoblock
CAMERAMAN ..... Arthur Edeson
AS A WHOLE.....One of the biggest attractions ever offered
STORY.....Great—holds with thrilling episodes every minute
DIRECTION ..... Excellent
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Excellent
CAMERA WORK ..... Excellent
STAR.....His finest piece of work
SUPPORT.....Admirable all the way down the line
EXTERIORS.....Full of atmosphere; some very wonderful
INTERIORS ..... Splendid
DETAIL ..... Nothing overlooked
CHARACTER OF STORY.....D'Artagnan wins out over the Cardinal, who plots the downfall of the Queen of France
LENGTH OF PRODUCTION....About 11,700 feet

Douglas Fairbanks might have done long ago that which he achieves in "The Three Musketeers"—the production of a double length picture, the commercial worth of which can only be compared with legitimate attractions of the highest order and the tremendous picture productions of the past. That he held from doing so for such a long time displays a rare business sense. It seems, indeed, that he could not have selected a more propitious time for the uncovering of his masterpiece. For New York has already given the actor-impressario and his production a tremendous, astounding tribute.

Masterpiece his version of the Dumas work is from whatever angle one selects to approach it. Its story is clear and progressive. The staging and costuming are marvelous. The titles are few and simple—always to the point. The dramatic clashes and suspense of the story have received such appreciative treatment that their power is nothing short of sweeping.

As for the incomparable star, he is at his dashing, romantic best. His D'Artagnan is not so typically Fairbanksian as to appear out of place in a costume drama, replete with the romance and intrigue of the old world, yet there is undeniably the much sought after Fairbanks personality, set off to ideal advantage, which is what his legion admirers demand.

Fairbanks proves a brilliant swordsman and duellist. In his frequent encounters with the Cardinal's guards, he uses his weapons like chained lightning—or rather the element unchained. And too he invests the scenes of these encounters with some typical but altogether unusual acrobatics that are sure to set packed houses a-cheering. The fight in the apothecary's shop where he leaps from the shelves to the counter and seems fairly to fly through the air at his opponent is a striking case in point.

In the romantic interludes of the story Fairbanks makes his D'Artagnan display the method of Romeo combined with the speed of a twentieth century lover. The scenes with Constance are as romantically thrilling as any ever pictured on the screen.

The long thrill of the production, D'Artagnan's furious ride from Paris to Calais and thence to England to obtain the jewel from the Duke of Buckingham that will, if returned in time, maintain the honor of the Queen before King Louis of France, is a superb work of picture building. How D'Artagnan and the three Musketeers, Athos, Porthos and Aramis, battle gallantly with the opposing guards of Cardinal Richelieu, set to block the success of the venture, forms a series of pictures matchless for their suspense and thrill.

The two interviews of D'Artagnan and Richelieu are further evidence of the craft that has gone into the production. They have all the suspense that courses through them in the original Dumas.

What appeals strongly as a masterly stroke of showmanship—and sacrifice—on the part of Fairbanks, is his willingness to sacrifice himself for the sake of the story. There are times when it would have been easy to alter the course of the plot sufficiently to permit more of the star. But here, it appears, is a production made with a mind clear and unsubjected to stellar prejudice.

As for the production work itself it remains to be said that this contributes its share along with the other factors. Some of the long shots, notably the harbor of Calais and the view of the palace from the river, will keep the wiseacres guessing a long time "how it was done."

The cast is admirable throughout. Leon Barry, George Seigmann and Eugene Pallette have the endearing roles of the musketeers and seem to live them. The work of Nigel de Brulier as the plotting Cardinal stands out as perhaps the best sustained and dramatic performance of all. Adolphe Menjou is excellent as Louis and Mary MacLaren as the Queen shows real skill. Marguerite De La Motte makes a most attractive Constance and plays with feeling. Others in the long cast who contribute to the general worth of the production are Thomas Holding, Boyd Irwin, Sidney Franklin, Charles Belcher, Charles Stevens, Willis Robards, Lon Poff, Barbara Le Marr and Walt Whitman.

Final Analysis of This Spells C-A-S-H—Loads of It!

Box Office Analysis for the Exhibitor

Once in a great while there comes a production that needs no analysis other than the statements "Great" and "Grab it." "The Three Musketeers" is certainly one such. It is a magnificent achievement, artistic certainly, and unless all signs fail, it is far more than probable that it will go down in screen history as one of the three biggest money-makers of the age. Long after other pictures of today, and tomorrow, have ceased to be heard from, "The Three Musketeers" will be as great a box office attraction as it is at this moment.

There are mighty few stories that would add box office value to the name of Fairbanks. "The Three Musketeers" is one of these. There are hardly any others that can be called to mind. But "The Three Musketeers" certainly accomplishes that. With the star's name and the name of the great Dumas work, with all the possibilities that such a combination suggests, there will be no keeping the crowds away.

The Sign of A Great Picture

Lois Weber

producer of
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"TOO WISE WIVES"
"WHERE ARE MY CHILDREN"? etc.
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CHICAGO	Entire Lubliner & Trinz Circuit
CHICAGO	Ascher Bros. Circuit
CHICAGO	Andrew Karzas Circuit
CHICAGO	Schoenstadt Circuit
NEW ENGLAND	Black Circuit
LOS ANGELES	Gore Bros., Ramish & Lesser Circuit
COLUMBUS, O.	James Theatre
OAKLAND, CAL.	C. W. Midgeley's American Theatre
AKRON, O.	James Dunlevy's Strand Theatre
DETROIT	Madison Theatre, Kunsky Enterprises
PROVIDENCE, R. I.	Emery Bros.-Mahoney Rialto Theatre
PORTLAND, ME. HOLYOKE, MASS.	Abe Goodside's Theatres
DES MOINES, IA.	Blank's Garden Theatre
SPOKANE, WASH.	Stillwell's Casino Theatre
NORFOLK, VA. RICHMOND, VA.	Wells Theatres
KANSAS CITY, MO.	Newman's Royal Theatre
SAN FRANCISCO	Markowitz's Strand Theatre
MISSOURI	Entire Grubel Circuit
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GEORGE KLEINE'S
1921 Screen Revival of

QUO VADIS

["Whither Goest Thou?"]

By HENRY SIENKIEWICZ

Edited by - - - DOTY HOBART
Art Titles by - WARREN NEWCOMBE

Now Booked To Play

Seattle, Winter Garden	Indefinite run
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Atlantic City, Bijou	Week stand
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Wilmington, Del., Aldine	Extra days
Evansville, Ind., Majestic	Extra days
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WESTERN UNION

TELEGRAM

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PRESIDENT F B WARREN CORPN 1540 BROADWAY
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WE OPENED THE SAVOY THEATRE TODAY WITH QUO VADIS AND PLAYED TO CONTINUAL CAPACITY ALL DAY LONG PRICES UP TO SEVENTY FIVE CENTS WE ARE JAMMED WITH CONTRACTS AT STRAND THEATRE SO HAD TO PUT QUO VADIS IN A CLOSED HOUSE FOR INDEFINITE RUN AND WE TELL THE WORLD IT GETS THEM CONGRATULATIONS
JEFFERSON W ASHER SECTY STRAND THEA.

Released by

F. B. WARREN CORPORATION

1540 BROADWAY — NEW YORK CITY

One of the Most Powerful Dramas the Screen Has Known

"THE SIN FLOOD"
Goldwyn

DIRECTOR ..... Frank Lloyd
AUTHOR ..... Henning Berger
SCENARIO BY ..... J. G. Hawks
CAMERAMAN ..... Norbert Brodin
AS A WHOLE.....Unusually moving and powerful in climaxes. Should prove one of most talked of pictures of the year
STORY.....How promises made in the face of death become mere words, and how a boy and girl prove their real worth under the acid test
DIRECTION.....Excellent. One of best of Frank Lloyd's work
PHOTOGRAPHY ..... Splendid
LIGHTINGS ..... Usually fine
CAST.....Very fine. Helene Chadwick measures up well, while Ralph Lewis and Richard Dix also are excellent. Many fine bits
EXTERIORS ..... Very good
INTERIORS ..... Satisfying
DETAIL .....Good. Some titles very effective
CHARACTER OF STORY.....Good for any house and presents a message in a fine dramatic form. Should please
LENGTH OF PRODUCTION.....About 6,000 feet

Get this. It's going to be one of the most talked of pictures of the year. And it's going to do a world of good. Not only for your house but for the business as a whole. It is not only fine dramatic material, but it puts over a message that all need, and that is the kind of stuff that makes good box office material.

"The Sin Flood," unusual title that it is, lives up to its name in detail. The big punch is this: A flood breaks in a city protected by levees. Into a saloon and restaurant frequented by capitalists and brokers a strange and motley collection of people gather for safety. There is a chorus girl abandoned by her lover, who seeks to marry the daughter of his partner. This man, his partner and their arch enemy in the cotton market. Also an unfrocked preacher who has gone to the dogs as a result of another man betraying his wife. Also that man. Two bums, one formerly an actor, the other formerly an engineer; the saloonkeeper and his bartender. Penned in the underground saloon, water tight and flood proof, they are awakened to their danger by the former engineer, who tells them that when the oxygen is exhausted they will all suffocate. They have but a few hours to live. The former preacher organizes them into a band of brothers, and praying to them to forgive their enemies in the face of death, convinces them to cleanse their souls. He leads the way by forgiving his great enemy—the man who betrayed his wife. The cotton gamblers shake hands and swear to deal clean; the bartender confesses that he has stolen money from the saloonkeeper, who forgives him and admits he has underpaid him; the boy who has tired of his chorus girl sweetheart resolves to go straight with her and cancel his marriage, and the girl herself is willing to die so long as she is with her lover. The candles burn low. They all have but a moment to live. Each prays for forgiveness. They are suffocating. The boy suggests that as they have to die it will be better to open the doors and be drowned in the flood rather than suffocate to death. They agree and form the chain of brotherhood while the door is opened. Then comes the big climax. When the door is opened, instead of being engulfed in the flood they find the sun shining. People are passing by. Their lives have been saved.

And then all of their former natures return. The brokers are anxious to get at each other's purses and throats. The saloon keeper tells the bartender he will make him pay back what he has stolen and collects from all for the vintage wine he had given them the night before when death stared them in the face. The bartender throws out the bums. All revert to their former selves excepting Dix, the lower, and the girl. He follows her from the saloon and they hurry to the marriage license bureau.

A Great Climax Should Make This a Big Box Office Attraction

Box Office Analysis for the Exhibitor

"The Sin Flood" is a powerful picture. It should make money for all types of exhibitors. It has all the fine points of dramatic material plus the big punch scene which will put it over in those houses where they want to be pulled to the edges of their seats. It will offer the newspaper editors and the preachers a great opportunity to dilate on its wonderful virtue—that we often make promises when confronted by some great calamity, and then break those very promises without thought when the big moment has passed.

You can frame an unusual number of catchlines for this is an unusual drama. You can easily get unusual co-operation of the important church organizations in your community, and it might be well to give the newspapers a pre-view to allow them the chance of writing about the big theme before you show it.

Lively Western Full of Thrills and Fun

Hoot Gibson in
"ACTION"
Universal

DIRECTOR ..... Jack Frost
AUTHOR ..... J. Allen Dunn
SCENARIO BY ..... Harvey Gates
CAMERAMAN ..... John Brown
AS A WHOLE.....Well balanced Western. Relation maintained between plot, action and characterization. Appealing and human
STORY.....Holds attention and develops logically
DIRECTION.....Very good. Keeps things moving and speeds up the finish
PHOTOGRAPHY.....Fine. Some excellent shots
LIGHTINGS.....Clear and strong. Some artistic effects
CAMERA WORK ..... Good
STAR.....Likable and gives convincing performance
SUPPORT ..... Well known cast
EXTERIORS ..... First rate
INTERIORS ..... Adequate
DETAIL ..... Enough
CHARACTER OF STORY.....Three Western miners come into possession of ranch and silver mine. They defend property and girl from the bad men
LENGTH OF PRODUCTION.....4,509 feet

This Western lives up to its title. Not only is it full of action but it has also accomplished a rare feat for an offering of this type. It has made the characters human. Some of them are queer and some behave in unusual manners, but they are most of them real people and being once presented act consistently. The director has been careful not to allow his good characters to be whitewashed and he has also not painted the bad as black as the ordinary Western would have people believe. He struck a human note in admitting a few weaknesses for the virtuous and allowing a little goodness for the worst of them.

A little comedy work has also been successfully introduced into this offering. Not enough to distract from the main theme, but enough to relieve the tension and punctuate the thrilling episodes. The rest is well balanced with good horsemanship, some splendid fights, a little pistol play, a carriage race, a jail escape and a hold-on-to-your-seat spectacular crash through a bridge.

In the cast Francis Ford and J. Farrel McDonald develop two amusing characters and add a good deal of color and atmosphere. Clara Horton makes an attractive ranch girl and Dorothea Wolbert a splendid old maid meddler. Of the bad men Wm. Robert Daly and Jim Corey stand out. Jim Corey may soon have the distinction of being the most hated man in Westerns. He stages a splendid fight and takes some terrifying falls before the final knockout.

This is the first five reel feature production starring Hoot Gibson. His qualifications are adequate.

The story deals with three prospectors who never intended to settle down, but through a strange circumstance find themselves with a ranch and a girl on their hands. They come under the pressure of the bad men of the town and send the girl away for a year to a school. She returns in time to take a hand in the battle for the ranch and the silver mine that has been discovered on the property and wins the heart of the young partner.

"Action" Will Attract and Please

Box Office Analysis for the Exhibitor

If you are looking for a Western that is full of life and snap this one will satisfy and also amuse. It will appeal to the average audience and contains all the elements of a good production.

Mention the cast and speak about the strange characters presented in the prospectors. You can also talk about the wild fight that takes place, for few things are more popular than a brisk smashing bout. Tell them that the racing wagon tumbles down the cliff, and of the crash of the horse and rider through the bridge.

The Universal press book contains detailed outlines of the story and has several advertising ideas. Posters, stills and cuts can also be obtained.

Neilan Presents an Unusual Novelty

"BITS OF LIFE"

Neilan Prod.—Asso. First National Pict.

DIRECTOR ..... Marshall Neilan
AUTHOR.....Short stories by several well known authors adapted for the screen by Marshall Neilan
CAMERAMAN ..... Not credited
AS A WHOLE.....Very interesting novelty which, while episodic, proves very fine screen material. Will please
STORIES.....All of a different nature, but tied together by a very clever letter signed by the director
DIRECTION.....Just like all of Neilan's work—excellent, with many fine touches
PHOTOGRAPHY.....Very fine, especially the Chinese sequence
CAST.....Lon Chaney probably gives best performance, but Frederick Burton is fine and natural, while Rockliffe Fellowes is also good
LIGHTINGS ..... Very good as a rule
EXTERIORS ..... Look natural
INTERIORS ..... Correct
DETAIL .....Neilan shines in this
CHARACTER OF STORIES.....Nothing offensive and one of best things he has ever done
LENGTH OF PRODUCTION.....6,339 feet

Marshall Neilan has given a novelty to the screen in "Bits of Life," which might well prove the forerunner of more entertainment of this description. He has taken four short stories and by cleverly tying them together has given an excellent piece of screen entertainment. The stories are presented as part of a letter which Neilan has signed and which explains the difficulty of finding material for pictures. All of the stories are different. They have no relation whatsoever to each other and three of them have powerful punches. Three of them appeared in various publications, and the last is an original story which has a true O. Henry surprise finish.

In the first Rockliffe Fellowes has the star bit. He is a tough New York boy who develops into one of the great crooks of the world and who, after doing a real kindness to a man in want, is arrested by the detective who has always trailed him waiting for a slip to be made. Wesley Barry appears in the early incidents when he is sold into East Side slavery and is of course his usual clever self. But his freckles are missing. There is a lot of natural stuff in this, but it is probably the weakest of the four incidents.

Frederick Burton shines in the next, which tells the story of a fine, clean and simple minded barber who is deaf. In his dreams of what life is he has pictured everything clean and beautiful. But when he finally secures a contrivance by which he can hear all of the grossness of life becomes evident. He is shocked at hearing for the first time an unclean story. He finds that the sweet little girl he has liked so much is arrested for trying to kill her brother. His wife, whom he has trusted implicitly and whom he loves with true fidelity, he finds is faithless and no good, who is giving all the money he is trying to save to a worthless brother and meeting "swells" outside her home. Finally, in desperation, he takes the contrivance to the little yard back of his shop and smashes it to pieces. Burton's performance is splendid.

The next, a Chinese story by Hugh Wiley, is the finest and most powerful of the lot. The settings are gorgeous and Lon Chaney gives one of his own special kind of bits which has made him so prominent in character work. Here, as the Chink who, anxious to marry a pretty Chinese girl, deceives her and others, and breaks into a rage when he finds his first child is a daughter, he cruelly beats his little wife and then goes into his opium den. One of her friends from the Mission brings a cross bearing the Saviour and pleads with her to pray. She is so weak she cannot rise and the cross is nailed low on the wall. The nail meets something soft on the other side of the woodwork, and when they investigate they find the nail has pierced Chaney's head. This is a powerful bit.

The last is an imaginative idea which in reality is a dream which John Bowers has while being manicured. He goes through all sorts of wild events saving a princess who is in distress, and wakes up to find Noah Beery, his barber, is the wicked minister and the pretty manicure girl is the princess. It is a clever twist and will surprise your people.

Bank on Director's Name-This Should Be Enough

Box Office Analysis for the Exhibitor

You can safely play this and by clever advance work do good business with it. You can talk about it as one of the real novelties of the coming season and can make promises with safety. You might take a chance and ask your crowd whether they want more of this sort of entertainment, and as contests usually work out to the profit of the house you can accomplish a double result. This is the first time anything like it has been attempted.

Your crowd knows Neilan, but if there is any doubt about it tell them this novelty is from the same man who produced "Dinty," and also mention some of his other successes. Bank on Neilan and play him up. But you can also mention the fine work of Lon Chaney and Frederick Burton. Chaney should be well known and you can talk of his work in recent successes.

Not Nearly As Sensational As It May Sound

"WHY GIRLS LEAVE HOME"

Warner Bros.—State Rights

DIRECTOR ..... William Nigh
AUTHOR ..... Not credited
SCENARIO BY ..... William Nigh
CAMERAMAN ..... Jack Brown
AS A WHOLE.....Not as sensational as the title sounds; a little "preachy" but will please many
STORY.....Points a moral for parents that is fairly persuasive; has some unconvincing twists
DIRECTION.....Satisfactory for the most part, but has allowed players to overact occasionally
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Adequate
PLAYERS.....Anna Nilsson, Maurine Powers, Claude King, George Losee, Julia Swayne Gordon and others. Claude King does best work
EXTERIORS ..... None
INTERIORS ..... All right
DETAIL ..... Suffices
CHARACTER OF STORY.....Girl leaves her home because father refuses to allow her any pleasure
LENGTH OF PRODUCTION.....About 6,000 feet

Perhaps the producers and exhibitors too will find that they can "cash in" on the title alone in the picture because it's bound to catch the eye of sensation lovers and once they see it, in they'll go to have their appetites satisfied. But the film isn't nearly as melodramatic as they may be led to believe. The director has done very well with a story that might have been made into a lurid, distasteful piece. There are no very objectionable moments.

There are numerous captions of a more or less "preachy" character which help point out a moral to too stern parents. They help, of course, to make matters more convincing, but frequently they are not well written and a few are unnecessary. There is a good quality of heart interest injected through the mother's love for her daughter and later on effective bits of pathos when the father refuses to allow the daughter to see her dying mother.

The production is adequate and William Nigh has done satisfactory work both in writing the scenario and directing the picture. He does, however, allow the players to overact conspicuously at times, particularly Maurine Powers as one of the "wayward" daughters. Claude King gives a satisfactory performance as her father. Anna Q. Nilsson is adequate in the principal part.

Ann Heddon's father is narrow-minded and old-fashioned, so much so that he refuses to allow Ann to own an evening dress because he doesn't want her to be "that kind of a woman." So Ann accepts one as a gift from a girl friend, who is a model. Ann's father believes she has stolen the dress from the store in which she works, and so advises Wallace, the owner, who calls her "wayward," and upon his suggestion the father strikes the girl. She leaves her home and goes to live with some girls who make their livings unscrupulously. She learns that Wallace's own daughter frequents places like the Palais Des Arts. Wallace knows it too and tries to win his daughter away from it by having her make a pal of him. Reynolds, an idler, makes love to Wallace's daughter for business reasons—which are never disclosed. Ann gets her chance to repay Wallace when she finds his daughter alone in an apartment with Reynolds. After her mother's death Ann sends the Wallace girl back to her home, and there are reconciliations all around.

Title Will Get Them In Some Districts. Explain It If You Think Best

Box Office Analysis for the Exhibitor

On account of the title exhibitors who cater to less high class clientele ought to be able to cash in splendidly, for this is the sort of thing that attracts in the down town houses. Just give the name a prominent place outside the theater and watch them come in. On the other hand, exhibitors catering to refined tastes will do well to assure their folks that there is nothing objectionable or sensational in the picture, and that it contains a fine moral.

Perhaps Anna Q. Nilsson is well enough known to warrant using her name. If you want to get them interested in the theme of the story you might urge parents to see it and learn a thing or two about the management of children. Catchlines and exploitation will hardly be necessary for the title has drawing power, unless of course yo uuse them to assure that the picture is all right.

Gareth Hughes Stars In Part Related to "Sentimental Tommy"

Gareth Hughes in
"GARMENTS OF TRUTH"
S-L Pictures—Metro

DIRECTOR ..... George D. Baker
AUTHOR ..... Freeman Tilden
SCENARIO BY .....Not credited
CAMERAMAN .....Rudolph Bergquist
AS A WHOLE.....Exactly the right garments for Gareth Hughes; delightfully entertaining comedy
STORY.....Makes good use of a new idea; full of original bits
DIRECTION.....Highly competent like all of Baker's work
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK .....Commendable
STAR.....Just made for the part; his unusual style should win him many friends in this
SUPPORT ....Satisfactory
EXTERIORS ..... Good
INTERIORS ..... Satisfactory
DETAIL ..... All right
CHARACTER OF STORY.....Young man causes trouble because of his wild lies; works equal harm as a truth-teller
LENGTH OF PRODUCTION.....About 0,000 feet

No doubt when the producers selected this story of Freeman Tilden's, which appeared in the Pictorial Review, as Gareth Hughes' first starring vehicle, they were influenced not a little by the memory of the young actor's superb characterization in "Sentimental Tommy." To find a role that would permit the play of whimsical humor of which Hughes showed himself so capable in that picture, seemed an impossible task, yet this is what was accomplished in the selection of "Garments of Truth."

The star is awarded the role of a small town boy, Lester Crope, whose flights of imagination lead him on to tell the most ridiculous lies. The manner in which it is planted that his constant tales of the unreal set the townsfolk all against him is exceedingly clever. Then comes the breaking point when Crope rides through the streets in his flivver excitedly warning the citizens that the dam has burst. He conceives himself as a modern Paul Revere and the parallel drawn is exceedingly amusing.

The citizens, finding that Crope's wild ride was all hokum, demand that he be sent to the reformatory. The influence of the mayor's wife is the only thing that saves him from this fate. Crope is sent to a doctor instead and returns to town the exact opposite of his former self, the sponsor of the truth on all occasions.

Here the fun begins to pile up to greater proportions than before. Harmful as were Crope's lies, his truths are worse yet, as for instance, when he tells the grocer's customer that the cheap eggs are just as good as the expensive ones seeing they all came out of the same crate! The climax comes when he warns the builders of the proposed sanitarium, which will bring prosperity to the entire town, that the strip of land "donated" by the mayor is infested with mosquitoes. He is almost mobbed then. Saved for the second time, Crope goes to work in the railroad station, which institution is the only one in town to thrive on truth. Here Crope's romance with the mayor's daughter comes to the desired conclusion.

If any one element of the story has been neglected it is the romantic. There might have been more of it introduced to advantage. But Crope's lies and truths are so heartily enjoyable that it is not likely this absence will be missed.

Hughes creates an unusual, amusing and delightful character in the stellar role, while the support he receives from Ethel Grandin, John Steppling, Frances Raymond, Margaret McWade, Graham Pettie, Frank Norcross, Eric Mayne and others is quite satisfactory.

Plenty of Ways to Get Them in With This—Should Thoroughly Please

Box Office Analysis for the Exhibitor

Just what future Gareth Hughes has as a star is today a question. There should, however, be few obstacles in his path to stardom if he keeps up with such unusual and amusing offers as "Garments of Truth." Hughes' characters are distinctly creations of his own. They can be compared with no others on the screen today. At the same time they are genuine, clever and ought, by all rights, to meet with popular response.

In advertising this number the original type of entertainment it presents should be stressed over all other angles. Try to get an original note in your advertising copy to make your statements convincing. Then dwell on the star's success in the screen version of the Barrie novels and his past appearances as leading man to Viola Dana. You should succeed in getting the crowds. The worth of Hughes will then be determined.

Ancient Plot Gets Over Fairly Because of Humor and Setting

Constance Binney in
"ROOM AND BOARD"
Realart

DIRECTOR ..... Alan Crosland
AUTHOR ..... Charles E. Whittaker
SCENARIO BY ..... Donnah Darrell
CAMERAMEN ....George Folsey and Philip Tanura
AS A WHOLE.....Very pretty production and star amuses and charms; otherwise not distinctive
STORY.....One of the most ancient in circulation; all old situations that are easily anticipated
DIRECTION .....Satisfactory considering material
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
CAMERA WORK ..... Very good
STAR.....Shines despite the conventional surroundings of the story
SUPPORT ..... Very good
EXTERIORS.....Pretty but hardly Gaelic
INTERIORS ..... Handsome
DETAIL ..... Average
CHARACTER OF STORY.....Impoverished Irish girl rents castle to American and poses as maid
LENGTH OF PRODUCTION.....About 5,000 feet

Despite a pretty dressing and Constance Binney's ever refreshing personality, which always refuses to be downed, "Room and Board" cannot make more than a weak bid for classification among the high class program features. The story is the thing that pulls it down with more or less of a dead weight. Charles Whittaker must have written it in his salad days. It is conventional throughout, not an old trick being missed. One need only go back to "A Heart to Let," Justine Johnstone's last Realart, to find identically the same story with scenes in America's South instead of Ireland's.

Director Alan Crosland and the scenarist, Donnah Darrell, have done their level best, it seems, to give the picture color and life. They partially succeed in doing so with pretty romantic and cute little comedy moments here and there. Some of the titles also make successful bids for laughter. But despite the contributions received from these sources, "Room and Board's" story, which must appear in all its conventional colors even before the unsophisticated, lowers the picture's standard as a piece of entertainment property.

Miss Binney appears as Lady Noreen of Ireland. On the death of her father she is left penniless. Desmond Roach, a gentleman of the little village, is desirous of marrying Noreen. He holds a mortgage on the place, but his suit is offensive to the heroine. Discovering that an Irish-American, Terrence O'Brien, is in the village and is desirous of renting an old place, Lady Noreen proceeds to pose as the maid of the castle and lets out a room to the typically breezy Terrence.

Thereupon the romance starts and it concludes in the expected manner. Plot is aimed at in the introduction of a girl who believed Terrence was her future husband and her comically inclined brother. As far as fostering suspense goes it suffices to small purpose, but in the matter of producing laughs through the clash of the two women and the personal antics of the brother, it gains its ends. The comedy serves where the story interest fails. The film concludes to several ripples of laughter with perhaps a roar when the other woman falls into a pond.

Tom Carrigan is successfully Irish-American as Terrence. Jed Prouty has the comedy part of the brother of the other woman, played well by Ellen Cassidy. Arthur Housman is a good villain, while Malcolm Bradley, Blanche Craig, Ben Hendricks, Jr., and Arthur Barry complete the cast.

Forget the Story in Advertising—Dwell on Star and Comedy

Box Office Analysis for the Exhibitor

Your regular picture fans are certainly going to spot this story just as soon as the first situation is established. After that it remains to be seen whether the comedy element and the pictorial beauty of the film will suffice to carry the reels through to a successful conclusion. Audiences that are not too critical will perhaps go away satisfied with the amusing incidents that crop up regularly in the course of the story. Some of the hard boiled spectators make take a walk-out.

In advertising this it would be a wise course to forget talking about the story. Whatever you say about it you are sure to give the plot away, and as it's given away so soon on the screen it will be better to wait until you have the people in to let them in on the "secret." Dwell on the personality and ability of the star, together with the fact that the picture is of humorous nature.

TREMENDOUS!

"Everybody enjoyed the elaborate picture, which, as Fairbanks said, had taken seven months to make. It was full of lightning sword play, hard riding, ball room scenes, glimpses of old Paris and 'close-ups' of French royalty. And more than once in the photoplay Fairbanks did those acrobatic stunts that the movie fans enjoy so much. It was indeed a triumph for Fairbanks."

N. Y. Evening Sun.

"They have made of it a stirring, compact, dramatic and beautiful piece of work. . . This interpretation by Edward Knoblock and Mr. Fairbanks is one of which they may well be proud, for the adventuresome spirit of the tale and the color and movement of the time have achieved a splendid pictorial setting at their hands."

P. F. Reniers, in N. Y. Evening Post.

DOUGLAS FAIRBANKS

presents

"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL BY ALEXANDRE DUMAS

Adaption, Costuming, Research under Edward Knoblock

Direction under Fred Niblo

Photography under Arthur Edeson

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

"Not even the opera on its great gala night ever draws a bigger crowd than that which swarmed inside and out all around the Lyric Theatre last night for the first presentation of Douglas Fairbanks' film version of the most famous of Alexander Dumas' novels, 'The Three Musketeers.' . . The new film shows Fairbanks at his best. Dumas himself is indebted to Doug for adding many spicy bits that enlivened even that lively romance, 'The Three Musketeers,' . D'Artagnan does more on the screen than Dumas recorded in the book. Fairbanks makes him a more swagger Gascon even than Dumas described. In this play he seemed like D'Artagnan, Cyrano de Bergerac and Douglas Fairbanks rolled into one, 'One for all, and all for one.'"

N. Y. Evening Telegram.

The newspaper reviews on "The Three Musketeers" are so extraordinary, so tremendously enthusiastic, that we cannot possibly cover them in a single advertisement. Only a few are quoted from in this advertisement. additional reviews will be found in the current issues of **Motion Picture News, Moving Picture World, Exhibitor's Herald** and **Exhibitors Trade Review.**

If you are fortunate enough to secure a booking of

D.W.GRIFFITH'S

masterpiece

"WAY DOWN EAST"

bear in mind that you have a picture that has played to over four million dollars in one year at regular theatre prices.....

MAKE THE MOST OF YOUR OPPORTUNITY !

UNITED ARTISTS CORPORATION

MARY PICKFORD
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DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM ABRAMS
PRESIDENT

THIS IS ONLY THE SECOND TIME IN THE LONG HISTORY OF THE STRAND THEATRE THAT A PICTURE HAS BEEN HELD OVER A SECOND WEEK

DISTINCTIVE PRODUCTIONS, INC.,
presents

GEORGE ARLISS

in "DISRAELI"

From his celebrated stage success by Louis N. Parker
Directed by Henry Kolker

"A Distinctive Production"

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

It recently has been announced that the Pioneer Feature Film Corporation is to release a picture entitled "O, Mary Be Careful," starring Madge Kennedy.

This picture was made by the Goldwyn Pictures Corporation in 1917 but release of the picture was withheld.

I am naturally desirous that my exhibitor-friends be informed of these facts.

MADGE KENNEDY

Poor Story Makes Mild Entertainment

Eileen Percy in

"HICKVILLE TO BROADWAY"

Fox

DIRECTOR ..... Carl Harbaugh
AUTHOR ..... Carl Harbaugh
SCENARIO BY ..... Carl Harbaugh
CAMERAMAN ..... Otto Brautigam
AS A WHOLE.....Mild entertainment built around sex theme
STORY.....Lacking in plot and action. Takes a long time to get under way
DIRECTION.....Poor story allowed little room for anything but plain direction
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Ordinary
CAMERA WORK ..... Good
STAR ..... Lacks personality
SUPPORT ..... All right
EXTERIORS ..... Few
INTERIORS ..... Good
DETAIL ..... Continuity not smooth
CHARACTER OF STORY.....Girl from the country tests her lover by going to New York and playing the part of an actress
LENGTH OF PRODUCTION.....4,219 feet

The story provided for Eileen Percy in "Hickville to Broadway" lacks the elements of screen material. The story is a bit too heavy for a comedy and too light for a drama. The incidents do not follow one another in a sequence that builds up to a climax and the attention from the main theme is often diverted.

Almost two reels are consumed in getting under way and then the action is needlessly retarded when the scenes are changed from Hickville to New York. It is here that Eileen Percy throws off her gingham dress and adorning herself in Broadway's snappiest tells her lover that she is not Anna from Hickville, but a member of the Follies. The entire production centers around the very unconvincing fact that he fails to recognize his fiance.

Eileen Percy does quite well in a very untempting role, but fails to put any characterization or personality into her work. She goes through her paces, but neglects to put the motives that move her across. William Scott plays opposite Miss Percy and takes the part of the young man who has some loose wild oats that he wants to sow in New York.

The story opens with some shots in Hickville where Anna and Virgil are happily engaged. Sibyl Fane, an actress, arrives at the farm and is entertained by the couple in the best Hickville fashion. They go to a dance and to a movie, which by the way was very cleverly shown. Virgil Cole, the young man, now gets a desire to have a fling at New York and accordingly sells his drug store and leaves. Sibyl Fane, the actress, sends Anna to her friends in New York, who lay a deep rooted plot to test the love of the young man from Hickville. Anna herself has now undergone a complete change and pretending to be a girl from the Follies allows her former lover to make love to her. Again she appears as a masked model in a studio set, and to escape his attentions runs into another studio in the same building and meets a millionaire artist, who protects her. In the end the rube from Hickville is shown up and Anna becomes engaged to the rich artist.

Don't Make Too Many Promises

Box Office Analysis for the Exhibitor

Your best talking point is the title and the "wild oats in New York" idea if you decide to run this one or have it coming to you. The gay side of New York will attract if you are located in a small town.

Don't promise too much in the way of a story or production. You know your audience best and if they are at all critical this is not the one for them. Mention Eileen Percy as having been an artist's model and a Follies girl before she became a motion picture star.

If you use catch lines, something like this might help attract: "It is a long jump from a village girl to a Broadway vamp, but it is done by Eileen Percy in 'Hickville to Broadway.'"

Characterization Development Marks Browning's First Special

"NO WOMAN KNOWS"

Universal

DIRECTOR ..... Tod Browning
AUTHOR ..... Edna Ferber
SCENARIO BY.....Tod Browning and George Yohalem
CAMERAMAN ..... William Fildew
AS A WHOLE.....Very satisfying characterization development with many interesting touches
STORY.....Based on the novel, "Fanny Herself"; tells what a working girl goes up against in taking care not only of herself but her family
DIRECTION.....Missed at times, but shows painstaking efforts with fairly gratifying results
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Usually good
CAST.....Mabel Julienne Scott does very well when the story really gets under way. Grace Marvin good in a mother role similar to Vera Gordon's mother in "Humoresque"
EXTERIORS ..... Some very good
INTERIORS ..... Keep atmosphere right
DETAIL.....Very good, especially in early sequences in country store
CHARACTER OF STORY.....Good, particularly for neighborhood houses
LENGTH OF PRODUCTION.....About 7,000 feet

This is Tod Browning's first special for Universal. His direction in "Outside the Law" and "The Virgin of Stamboul" gave him this promotion. But Browning, clever as he shows himself in this, did much better work in the pictures mentioned, where action proved the keynote rather than characterization development.

The story as written by Edna Ferber was intended to show the career of Fanny and the various developments in her life. But Browning, in his effort to plant atmosphere, takes up entirely too much footage. The result is that you are far along in the picture before you see Fanny getting started on what is the real purpose of the production. It rides along very well once this point is reached, but prior to this practically every sequence is held too long.

So much so that Grace Marvin, as Fanny's mother, practically holds the picture for the first two reels, where she sacrifices everything so that her son may study abroad to become a great violinist. Later this boy becomes a drain on Fanny, who also sacrifices for him and his family, all to no avail, for he returns to his extravagant wife after Fanny has passed by her chance to marry.

It works out all right in the end, however, for just at the moment when Fanny has decided to go to Honolulu with her employer, who is married unhappily, she again meets the man she loves face to face. Then she understands that she cannot go. And the end shows Fanny reaping her reward of love and happiness so well deserved.

The early sequences, while long, are well handled. Browning has created a fine atmosphere of the little store in a small town in Wisconsin where a famous violinist hears the youngster of the family play. There is an excellent bit showing the emotion of the mother deciding to sacrifice everything to give her boy the chance to become a genius. But in this the production savors too much of others of the same type, such as "Humoresque" and the other Vera Gordon picture released by Selznick.

Miss Scott gives a sincere performance and the cast generally is quite satisfactory.

Stick to Browning's Name and Tell of His Former Successes

Box Office Analysis for the Exhibitor

You have several good talking points here, but the chief one will be to stick to Tod Browning's name. Dwell on the fact that he made those two big successes "Outside the Law" and "The Virgin of Stamboul," and your crowd will likely want to see his latest work. He stepped a long way forward in these two and while this story lacks the action which made those mentioned big successes, still they may like it. Because everyone is interested in the way a girl who works manages to solve the problems she meets.

This phase will give you material for good catchlines. You might try something along this line: "What would you do if you were the sole support of your family? Would you marry a poor man and rob them of your aid? See 'No Woman Knows' at the blank theater."

You might work a stunt of having some girl working in a store in your community write you what she thinks of the picture, and if satisfying use this with your patrons.

Alice Lake in Average Type of Dual Role Story

Alice Lake in
"THE INFAMOUS MISS REVELL"
Metro

DIRECTOR ..... Dallas M. Fitzgerald
AUTHOR ..... W. Carey Wonderly
SCENARIO BY ..... Arthur J. Zellner
CAMERAMAN ..... Roy H. Klaffli
AS A WHOLE....Rather tedious production of dual role story; little suspense and entirely too many star close-ups
STORY.....A little out-of-the-way twist at the start, but usual and rather commonplace for the most part
DIRECTION ..... Average
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Average
CAMERA WORK ..... Satisfactory
STAR.....Capable in both roles, although she suffers from too many close-ups
SUPPORT ..... Satisfactory
EXTERIORS ..... Good
INTERIORS ..... Good
DETAIL ..... All right
CHARACTER OF STORY.....Twin sisters; one dies and the other assumes her character to retain fortune for kids
LENGTH OF PRODUCTION.....About 5,000 feet

Except for a twist a little out of the ordinary at the start of "The Infamous Miss Revell," this adaptation of W. Carey Wonderly's story offers little that is unusual or suspensive in the dual role type of melodrama. For the most part the story, which comes down to a plain sort of romance, the sole point of interest in which is the mistaken identity of the heroine, resolves itself into a rather tedious and close-up-glutted picture.

Presumably the director and editor thought it necessary to run an unusually large number of star close-ups to differentiate the dual role. However, many of these are altogether superfluous and they have a habit of slowing up the progress of the story that is disconcerting to say the least.

Besides the story itself seems of a particularly obxious character. Once the main situation is established there is little in the way of dramatic suspense to come to the spectator's rescue.

Alice Lake appears as both Julien and Paula Revell. They are in hazardous financial circumstances after their father's death. To earn money for her four younger sisters and brothers, Julien becomes the nurse and traveling companion to Putnam, a wealthy old man, and so earns an infamous reputation. Putnam dies and leaves his wealth to Julien on the condition that she must not marry.

Max Hildreth, Putnam's nephew, to whom the money should go, desiring to get his mother and sister out of want, courts the Revell girl, who now lives with the children. Despite the facts of the case, Max finds himself falling in love with the "infamous" lady. He stops his suit and she, loving him, believes it is her "past" that silences him. She then confesses that she is not Julien but Paula, that Julien had died and that she usurped her character to retain the money for the children, not knowing that she was depriving others of it. Of course the romance ends happily and the money is equally divided.

Miss Lake does pleasing work in the two roles and receives adequate support from Cullen Landis, Jack Saunders, Lydia Knott, Herbert Standing, Alfred Hollingsworth and the four child players.

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Should Give Fair Satisfaction

Box Office Analysis for the Exhibitor

Alice Lake in
"THE INFAMOUS MISS REVELL"
Metro

While this picture isn't going to add greatly to the laurels of Alice Lake, it can easily pass as an average picture. Your audience, if it likes the star, certainly isn't going to be altogether displeased with it, although on the other hand it cannot match with some of her previous efforts.

The dual role situation that the story develops affords good opportunity for attractive catch lines such as, "She was known as the 'infamous' Miss Revell. A dark shadow of the past hung over her future. And yet it was undeserved. Why? See, etc.;" and "She assumed her sister's identity, knowing full well that by so doing she also assumed a questionable reputation. What forced this girl to such ends? See, etc."

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Some Short Reels

"Twelve Hours to Live"—Universal

Type of production.....1 reel comedy

Were it not for the fact that the idea in this has already been used in almost the same way, this single reel comedy would be splendid. Yet even so, the idea is so good that it well deserves a repeat, and this will be welcomed by many. The story, like all good comedy themes, is simple, extravagant and swift. The young man is about to elope with his girl when they are stopped by her father, who asks: "Can you support my daughter in the manner in which she was brought up?" That ends the elopement and the young man turns his thoughts to suicide. Failing at that he is approached by a thug, who means to hold him up, but the disappointed young man strikes a bargain with the criminal and gives him $37.50 for a first-class killing. He is to be shot before midnight. In the meantime he pays a visit to his girl and while he is taking his last farewell a telegram arrives informing him that he has fallen heir to a fortune. They rush to the church and are married, but on their way home he suddenly discovers the thug and reminds himself of the bargain. The bad man, who was beating the bass drum for the Salvation Army, now gives chase and pursues the young fellow to the top of a high building. Here at a dizzy height he finally traps him and returning the check informs him that the bargain is "off," for in the meantime he has "got religion." All ends happily. The groom returns to his bride and the thug to the bass drum. The action in this comedy is smooth and swift and the laughs are numerous. The original idea is held uppermost and kept in the foreground, and the comedy work is well timed. This is a lively single reeler, built upon a good idea, and will be well received by almost any audience.

"Kitchen, Bedroom and Bath"—Paramount

Type of production.....1 reel animated cartoon

Mamma, Papa, the Baby and the Cat, to say nothing of the rats, are the main actors in this animated cartoon. Unfortunately the main ideas that go to make this cartoon deal so much with the sordid and unpleasant that the fun is robbed of its sting. The house is infested with rats. They frighten the baby, trap the cat, chase papa and run down mamma's back. Nature's most sordid traits are here presented and the artist has failed to give any of his creatures a single human touch. The baby and the cat are perhaps the only two that seem to understand each other, and that only when they plot to rid the house of the pests. They stuff the holes and as the rats run out of the last they are banged on the head and flung from the window. The grand pile on the sidewalk is removed by the Chinaman who keeps the chop suey joint. And this final is the most unpleasant portion of the entire reel. The laughs in this are few and far between.

"The Wolver"—Pathe

Type of production.....2 reel western

"The Wolver" is the second of the new series featuring Tom Santschi. In this a decided improvement has been made over the former production. More care has been taken in the details and the story, too, is not quite as ordinary or evident. Although you feel that the hero will in the end clear himself of his doings and explain his motive, still the cue is not given away and the climax is well concealed. The director, too, seems to hold a firm hand and allowed little or nothing to interfere with the suspense. Jim Carvel takes a cabin in the woods and under the pretext of trapping wolves clears the town of the bad sheriff and his lieutenant. The girl's brother is the cashier of the bank, and after falling into debt to the bad men is forced to take the amount from the bank and place explosives in the vault. Jim watches him from the window and before the fuse is burnt runs in and steals the money from the vault. When he is surrounded in the girl's home he manages to get the drop on the mob and shows his badge revealing that he is the U. S. Deputy that the village judge had sent for. The sheriff and his aide are arrested and the girl forgives Jim. A little love scene concludes this western, which is a little above the ordinary and should get over before an average audience.

"Just for Fun"—Educational

Type of production.....1 reel novelty

"Just for Fun" is quite an amusing novelty of the "Sketchograf" series. The scenes are all taken from Coney Island, where the merrymakers are caught by the camera. From the chutes to hot dogs, nothing has been omitted. The novelty part of the reel is produced by the artist, who first draws his impression of the scene before the fade-out occurs and the reality is shown. Not only are the amusement parks in Coney Island shown, but also the beaches and the avenues of approach. The various ways of getting to the island from New York are cleverly illustrated. There is no amusement resort in the world that is as spectacular and as well known as Coney Island and aside from the reality the pictures of the island are the next best thing and will certainly be appreciated in towns distant from New York. Although this reel contains little that has not been recorded before, still it is told in a very amusing and novel manner and should be well liked before the average audience.

"Hold Your Breath"—Century-Universal

Type of production.....2 reel comedy

Double exposure and trick photography receive the credit for the thrills in this comedy. Hanging on the edge of the roof, a hundred feet above the street, and falling into the lion's den are two of the thrillers recorded in this two reeler. While both of these stunts have been done many times before, they are nevertheless sure fire screams. The production opens with Charlie and Bert both drunk on the coping of a tall building. This is followed with a good deal of bedroom farce, some slapstick and an attempt at a badger game. A chase follows in which both Charlie and Bert fall in with the lions. The production ends showing Bert having tamed his lion by sprinkling salt upon his tail. Although this presents little that is new, it is, however, full of laughs and is quite entertaining. Slapstick work runs through from start to finish, and if your people like the rough and tumble kind of fun they will enjoy "Hold Your Breath."

Short Reel Releases

Release Date — Footage Reviewed

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies: Now or Never, Among Those Present, I Do.

ASSOCIATED PRODUCERS, INC.

Mack Sennett Comedies (2 reels): Made in the Kitchen, She Sighed by the Seaside, Call ■ Cop.

Ben Turpin Comedies (2 reels): Love's Outcast.

EDUCATIONAL FILM CORP. OF AMERICA

Mermaid Comedies (2 reels): The Simp, April Fool, High and Dry, Moonshine, Holy Smoke, Bang, The GGreenhorn, Sunless Sundays.

Chester Comedies: (2 reels): You'll Be S'prised, Beat It, Ladies' Pets, Just In Time, Ready to Serve, Snooky's Wild Oats, Snooky's Blue Sunday, Snooky's Fresh Heir.

Torchy Comedies (2 reels): Torchy's Millions, Torchy Turns Cupid, Torchy's Double Triumph, Torchy Mixes In, Torchy's Night Hood, Torchy's Big Lead, Crowing Torchy, Torchy's Promotion.

Christie Comedies (2 reels): A Homespun Hero, Shuffle the Queens, Going Thru the Rye, Mr. Fatima, Wedding Blues, Back from the Front, Dining Room, Kitchen and Sink, Movie Mad, Nobody's Wife, Hey Rube, Man Versus Woman, Scrappily Married, The Reckless Sex, Red Hot Love, Short and Snappy, Sneakers, Let Me Explain, Southern Exposure.

Vanity Comedies (1 reel): Take Your Time, Three Jokers, Rocking the Boat, Spooners, Ninety Days or Life, It's Your Move, Spiking the Spooks.

Gayety Comedies (1 reel): Dummy Love, Zero Love, Money Talks, Sweet Revenge, A Handy Husband, Hero-Pro Tom, Standing Pat, Assault and Flattery.

Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.

Bruce Scenics Beautiful (1 reel): Wanderlust, Solitude, The Castaway, By Schooner to Skagway, Tropical Nights, The Banana Special, The Explorers, The Isle of Desire, The Business of Camping, Voices of the Sea, The Will o' the Wisp, Water Trails, The Man Who Always Sat Down, The Merry Little Put Put.

Chester Outings (1 reel): Frozen Thunder, Iguazu the Exquisite, Getting a Polish, Swat the Landlord, There Is No Santa Claus, Rookeries and Squawkeries, Crowning King Blizzard, Frivolous Fijis, Lost a Yodel, Pahs and Papas, Paths of Glory, Something to Worry About, Putting Nature Next, The Worst Was True, Hitting the High Spots, The Red Trail's End, One Peek Was Plenty, Hitting the Hot Spots, Jogging Across Sawtooth.

Chester Screenics (1 reel): Sea Planets—Apartments for Rent, Fine Feathers—They Forgot the Town, Out of the Past, Then Company Came—Art Is Everything, No Hope for the Drys—Silver Silences, Sultans of the Sea—Getting ■ Toe Hold, From Deer to Dam, Buzz-z-z, Philippine Futurity—An Angle in Idaho, New Wine in Old Bottles, Old Moose Trails.

Hudson's Bay Travel Series (1 reel): A Tale of the Fur North, Hides—And Go Seek, It's ■ Great Life—If, An Eskimotion Picture.

World Wanderings (1 reel): In Dutch, South Sea Magic.

Miscellaneous (1 reel): Wilderness Friends, Golf—Slow Motion, Dixie, Kinograms (Two-a-Week).

FAMOUS PLAYERS-LASKY

Paramount-Arbuckle Comedy (2 reels): Rough House, His Wedding Night, Fatty at Coney Island, A Country Hero, The Bell Boy, The Butcher Boy, Moonshine, The Cook, The Sheriff.

Paramount-Burton Holmes Travel Pictures (1 reel): Catching Up in Canton, Beautiful Bermuda, Old Malacca, Under Cuban Skies, All Aboard for Brindisi, Palma De Majorca, A Little Atlantic, Modern Aspects of Japan, Along the Riviera, Alexandria, Biskea the Beautiful, Present-Day Prague, A Polynesian Odyssey, The Galata Bridge, Monte Carlo, Bazaars of Cairo, Country Life in Bohemia, The City of Algiers, In New Madrid, Liberated Jerusalem, Marseilles, Spanish Children, In the Rice Fields of Japan, The Road to the Pyramids, Calling on the Sphinx, In Barcelona.

Paramount-Burlingame Adventure Scenics (1 reel): Down the Strand in London, Winter Sports in St. Moritz, Kilawea Volcano in Eruption, The Jungfrau Railroad, Wildest Wales.

Paramount-De Haven Comedies (2 reels): Kids is Kids, Spirits.

Paramount-Mack Sennett Comedies (2 reels): Don't Weaken, It's a Boy, His Youthful Fancy, My Goodness! Movie Fans, Fickle Fancy, A Fireside Brewer, Dabbling in Art, Bungalow Troubles, On a Summer's Day, The Unhappy Finish, Officer Cupid, Astray from the Steerage.

Paramount Magazine (1 reel): Pictionary and Cartoons (weekly).

Paramount-Post Nature Pictures (1 reel): From a Piscatorial Angle, The Cloud, A Setting of Ages, Indian Summer, Victory Mountain.

Paramount-Vandenbergh Series (2 reels): Wild Men of Africa, Jungle Dancers, The Lion Killers, Slaying the Hippopotamus, The Land of the Pygmies.

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels): A Dog's Life, A Day's Pleasure, Shoulder Arms, Sunnyside.

Toonerville Trolley (2 reels): The Skipper's Narrow Escape, The Skipper's Treasure Garden, Meeting All Trains.

Henry Lehrman Comedies (2 reels): The Punch of the Irish, Twilight Baby, The Kick in High Life, Wet and Warmer.

FEDERATED FILM

Monte Banks Comedies (2 reels): A Bedroom Scandal, A Rare Bird, His Naughty Night, Nearly Married.

Ford Educational Weekly (1 reel): A Fairyland, The Message, Democracy in Education.

FOX FILM CORPORATION

Sunshine Comedies (2 reels): His Meal Ticket, Three Good Pals, The Janitors, The Big Secret, Verse and Worse, The Simp, His Fiery Beat, Roaring Lions on Parade, His Unlucky Job, The Baby, The Slicker, Pals and Petticoats, Pretty Ladu, His Noisy Still, Hold Me Tight, An Elephant's Nightmare, Chase Me, Farmyard Follies.

Release Date — Footage Reviewed

Clyde Cook Comedies (2 reels): The Jockey, Kiss Me Quick, The Huntsman, All Wrong, Don't Tickle.

Mutt and Jeff Animated Cartoons (1 reel): Mlle. Fifi, Gathering Cocoanuts, It's ■ Bear, The Far North, A Hard Shell Game, The Vacuum Cleaner, The Naturalists, A Rare Bird, Flivvering, A Crazy Idea, Factory to Consumer, The Ventriloquist, Doctor Killjoy, Gum Shoe Work, The Lion Hunters, The Glue Factory, Cold Tea, The Hypnotist, The Pappoose, On the Hip, The North Woods, Sherlock Hawkeshaw & Co.

Fox News (Twice ■ Week).

Serials: Bride 13 (15 episodes), Fantomas (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels): Fingers and Pockets, Love and Rollers, Hearts and Hammers, At It Again, Professional Ethics, When Martin Gits Here, Ged Ap, Napoleon, You'd Better Get It, Indigo Sunday, Why Worry, Nothing to Think About, Take It Easy.

Edgar Comedies (2 reels): Edgar Camps Out, Edgar the Explorer, Edgar's Country Cousin, Edgar's Feast Day, Get-Rich-Quick Edgar, Edgar's Little Saw.

Goldwyn-Bray Comics (1 reel): Lampoons: Happy Hooligan in Apollo, Happy Hooligan in Cupid's Advice, Happy Hooligan in Happy Hooldini, Judge Rummy in The Prize Dance, Judge Rummy in Snappy Judgment, Happy Hooligan in The Blacksmith, Happy Hooligan in A Romance of '76, Judge Rummy in Why Change Your Husband, Happy Hooligan in Dr. Jekyll and Mr. Zip, Judge Rummy in Bear Facts, Happy Hooligan in Roll Your Own, Judge Rummy in Yes, Dear, Happy Hooligan in Oil, Judge Rummy in Too Much Pep.

Goldwyn-Bray Pictographs (1 reel): Tree-top Concert Singers, The Island of the Mist, Through the Earth, What Is Your Body Worth? A Paradise for Birds, Venice of the Orient, Action of the Human Heart, The Riveter, The Human Voice, Seein' Things on the Orinoco, Gypsy Scientists, Unshod Soldiers of the King, No Reg'lar Bird, Chemical Inspiration, Safe Combination, The City That Never Sleeps.

INDEPENDENT FILMS ASSN.

Max Roberts Comedies: Why Change Your Mother-in-Law? Shimmy Isle, Absence Without Leave.

METRO PICTURES CORP.

Buster Keaton Comedies (2 reels): Convict 13, One Week, The Scare Crow, Neighbors, The Haunted House, Hard Luck, The High Sign, The Goat.

PATHE EXCHANGE, INC.

Pathe News—Wednesdays and Saturdays.

Topics of the Day—Weekly.

Week of June 19: The Toll of the Desert (Avenging Arrow No. 15), 2 reels; Dropped from the Clouds (Sky Ranger No. 8), 2 reels; House of Alarms (The Yellow Arm No. 1), 3 reels; The Goose That Laid the Golden Egg (Cartoon), 2-3 reels; Own Your Home (Pollard), 1 reel.

Week of June 26: The House on the Roof (Sky Ranger), 2 reels; The Vengeance of the East (Yellow Arm No. 2), 2 reels; The High Rollers (Pollard), 1 reel; The Fox (Adventures of Bob & Bill), 1 reel; Mice in Council (Cartoon), 2-3 reels.

Week of July 3: Trapped (The Sky Ranger No. 10), 2 reels; The Strange Disappearance (Yellow Arm No. 3), 2 reels; You're Next (Pollard), 1 reel; The Rooster and the Eagle (Cartoon), 2-3 reels.

Week of July 10: The Seething Pool (Sky Rangers No. 11), 2 reels; At Bay (Yellow Arm No. 4), 2 reels; The Bike Bug, 1 reel.

Week of July 17: The Whirling Menace (Sky Ranger No. 12), 2 reels; Danger Ahead (Yellow Arm No. 5), 2 reels; At the Ringside (Snub Pollard), 1 reel; Bliss (Harold Lloyd Reissue), 1 reel.

Week of July 24: At the Last Minute (Sky Ranger No. 13), 2 reels; A Nest of Knaves (Yellow Arm No. 6), 2 reels; No Stop-Over (Snub Pollard), 1 reel; The American Badger (Bill & Bob), 1 reel; The Flirt (Harold Lloyd Reissue), 1 reel.

Week of July 31: .Liquid Fire (Sky Ranger No. 14), 2 reels; In the Dead of Night (Yellow Arm No. 7), 2 reels; What a Whopper (Pollard comedy), 1 reel; All Aboard (Harold Lloyd reissue), 2-3 reel; The Country Mouse and City Mouse, 1 reel cartoon.

Week of Aug. 7: The Last Raid (Sky Ranger No. 15), 2 reels; Smuggled Abroad (Yellow Arm No. 8), 2 reels; Teaching the Teacher (Pollard comedy), 1 reel; The Tip (Harold Lloyd reissue), 1 reel; The Cat and the Canary, 2-3 reel cartoon.

Week of Aug. 14: The Kingdom of Deceit (Yellow Arm No. 9), 2 reels; The Black Ace (Edgar Jones), 2 reels; Spot Cash (Pollard), 1 reel; Rainbow Island (Harold Lloyd reissue); The Fox and the Crow, 2-3 reel cartoon.

Week of Aug. 21: The Water Peril (Yellow Arm No. 10), 2 reels; The Secret of Butte Ridge (Tom Santschi), 2 reels; The Mountain Lion (Adventures of Bill and Bob), 1 reel; Name the Day (Pollard), 1 reel; Move On (Harold Lloyd reissue), 1 reel; The Donkey in the Lion's Skin, 2-3 reel cartoon.

Week of Aug. 28: Pawns of Power (Yellow Arm No. 11), 2 reels; The Mayor of Misery (Edgar Jones), 2 reels; Stop Kidding (Eddie Boland), 1 reel; By the Sad Sea Waves (Harold Lloyd reissue), 1 reel; Mice at War (2-3 reel cartoon.

PIONEER FILM CORP.

The Facts and Follies Series (1 reel): Babes in Bearskin, Call Me Daddy, Down Beside the Seaside, Knockout Maggie, Professor Was Right, Running Romeos, Two's Company, Young Ideas.

Luke McLuke's Film-Osophy, each ½ reel.

The Sonny Series, each 2 reels.

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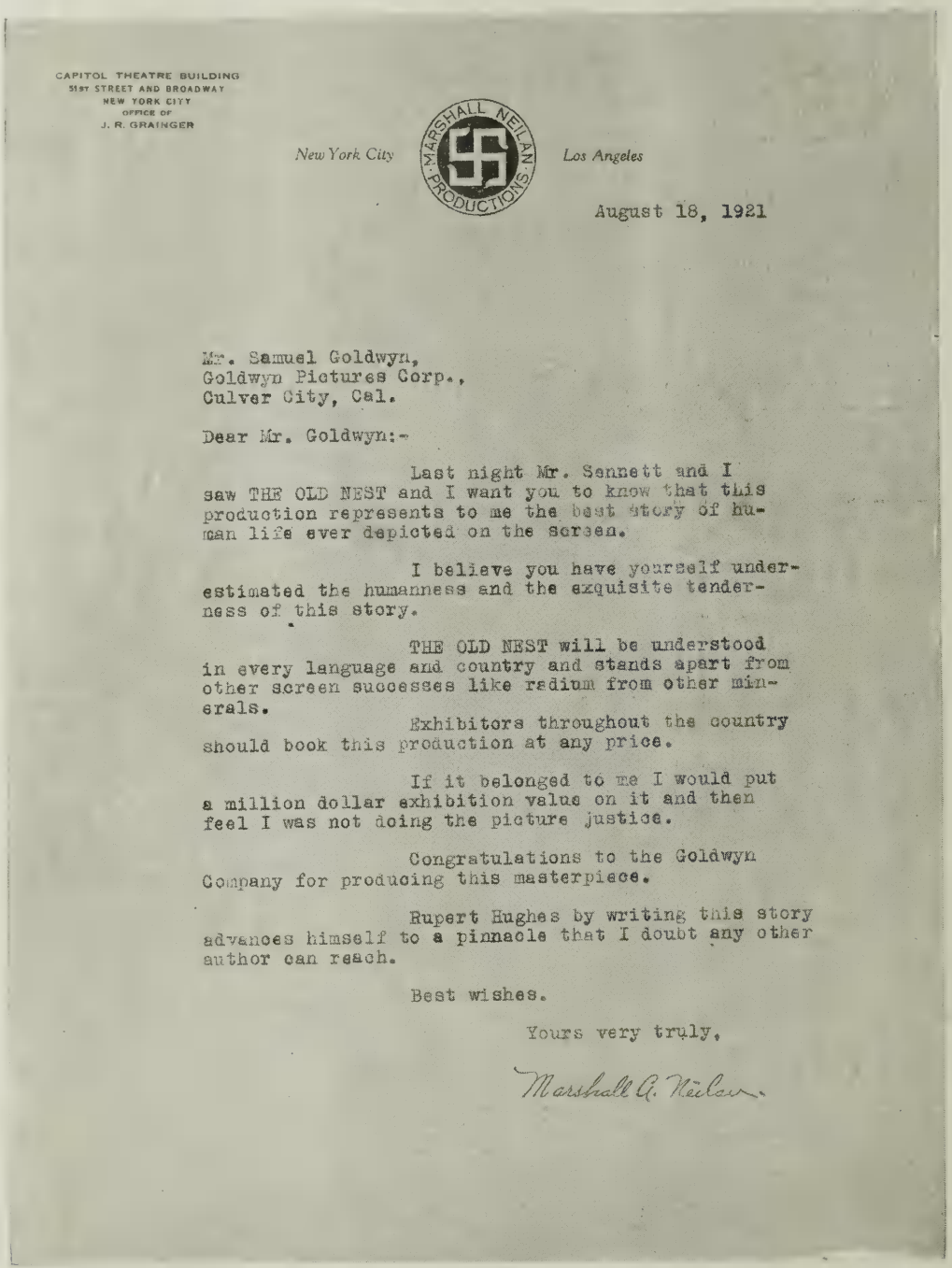

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Rupert Hughes by writing this story advances himself to a pinnacle that I doubt any other author can reach.

Best wishes.

Yours very truly,

Marshall A. Neilan

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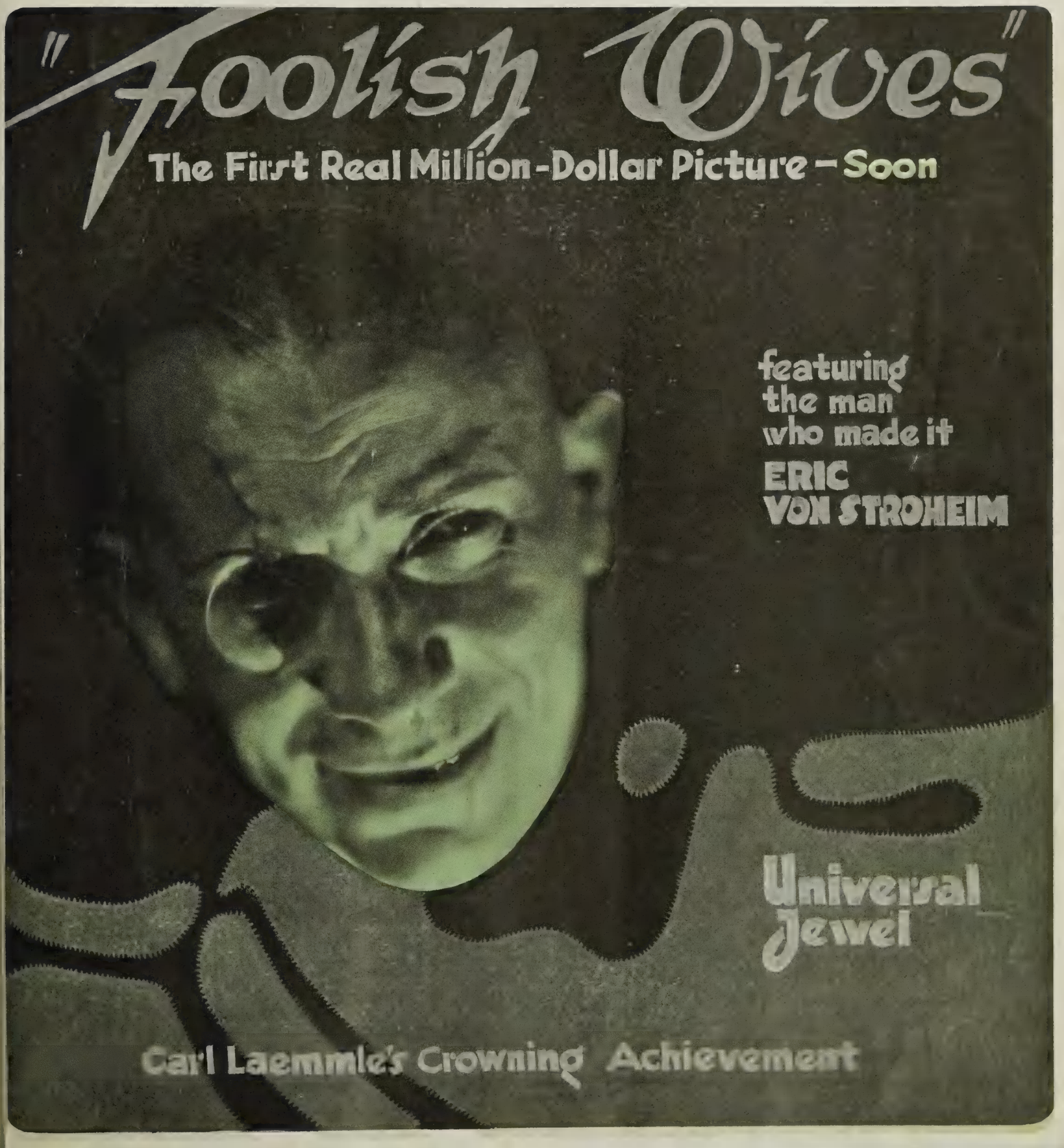
The RECOGNIZED AUTHORITY

VOL. XVII No. 71 Sunday, September 11, 1921 Price 25 Cents



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The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. XVII No. 71 Sunday, Sept. 11, 1921 Price 25c.

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News of the Week in Headlines

Monday

Labor Day.

Tuesday

Canvas of important producers reveals 887 features planned for season release.

E. Bruce Johnson, while in England, invited British exhibitors here to study First National plan with view to forming similar body.

Allens of Canada take over Select distribution there.

Wednesday

Cinematograph Exhibitors' Association of Great Britain appoints committee of three to investigate First National plan.

Famous Players reported preparing to reopen Long Island studio.

Lon Chaney made a Universal-Jewel star.

Los Angeles city council bans showing of Clara Smith Hamon film.

Thursday

Allied Laboratories Association in deal with Eastman Kodak. Amicable settlement looked for.

Adolph Zukor and M. P. T. O. resume conferences.

Associated Producers-First National deal covers three years. Latter to form new comedy department.

Associated Exhibitors, Inc., to release one a week.

Independents announce three new picture series.

First metropolitan film golf tournament to be held Sept. 27.

Friday

M. P. T. O. and Famous Players counsels to form new policy covering future conferences with Adolph Zukor. Move actuated by pending Federal Trade Commission investigation.

T. O. C. C. discusses percentage booking with Fox, Loew and Sheehan.

M. P. T. O. officials in Washington on taxation.

Allens take over Hodkinson distribution in Canada.

Saturday

Three versions of "Hamlet" in this country.

N. A. M. P. I. files taxation brief with Senate Finance Committee.

Pardoning the bad is injuring the good"—Benjamin Franklin.

Nazimova Gives Unusual Performance in "Camille"

Nazimova in
"CAMILLE"
Metro

DIRECTOR ..... Ray C. Smallwood
ART DIRECTOR ..... Natacha Rambova
AUTHOR ..... Alexandre Dumas
SCENARIO BY ..... June Mathis
CAMERAMAN .....Rudolph J. Berquist
AS A WHOLE.....Best picture Nazimova has made in a long time. Should prove sure fire with women audiences
STORY.....Try to find a woman who does not know this heartbreaking tragedy of love
DIRECTION.....Star's well known desire to boss the works undoubtedly prevented better touches and general direction
PHOTOGRAPHY....Many soft focus effects, some of which are very good
LIGHTINGS.....Star well lighted usually
STAR.....Still retains desire to be "unusual" but does best work in many months
SUPPORT.....Rudolph Valentino as Armand the only outstanding member of the cast. William Orlamond too stiff as father
EXTERIORS.....Very few but excellent
INTERIORS.....A new and unusual yet artistic handling by Miss Rambova
DETAIL.....Satisfactory. There is sure to be discussion over the conclusion because of Armand's failure to hold Camille in his arms at her death
CHARACTER OF STORY....Everybody knows it
LENGTH OF PRODUCTION.....5,500 feet

Camille, with Nazimova in the title role, looks like a definite box office bet. Not only because this erratic artist has done her best work for the screen in many months, but chiefly because of the undeniable pulling power of the title. Every woman loves this tragedy. They go to see it amply supplied with extra handkerchiefs, knowing that they are going to have a "good cry." It is an old showmanship belief that if you can get the women to cry, you're bound to make money. And it's true as gospel. They will have an excellent chance to weep as the tragedy is screened.

There is likely to be some discussion among a lot of people over the ending. In the book which Dumas originally wrote not for publication but for the benefit of his son, but which later became one of his greatest masterpieces, after Camille leaves Armand at the solicitation of his father and he shames her at the gaming tables, he returns when he hears of her serious illness and all Camilles in the history of the stage follow the book and die in Armand's arms. But not so with Nazimova. She does it differently. She disregards all precedent and the story as written by one of the greatest of authors. And she dies in a huge gorgeous bed with only memories of her early love for Armand coming to her in delirium.

There is no need to tell in detail the story which everyone knows. In the title role Nazimova's portrayal, however, is vastly different and at times exceedingly interesting. Rudolph Valentino as Armand does excellently and at times takes the picture away from the star. The rest of the cast is hardly of importance, although William Orlamond seems stiff and stilted as Armand's father.

The settings for "Camille," however, designed by Natacha Rambova, deserve special compliment. They are very unusual and exceedingly worth while.

Title Alone Plus Star's Name Should Prove Sure Fire

Box Office Analysis for the Exhibitor

"Camille" should prove sure fire, especially with Nazimova in the title role. So anxious in all probability will your women be to see this well known play that they may overlook the several very poor productions in which Nazimova has recently appeared. After seeing the picture a number of wise showmen declared that "Camille" would "bring back" this artist, whose excellent work in her early pictures developed the prediction that she would be one of the screen's greatest assets; a prediction which has been materially injured by the unusual characterizations and grotesque attitudes depicted by the star more recently. However, there is no doubt that "Camille" should bring in a tremendous lot of money at the box office.

You can honestly say that this is the best thing Nazimova has done in many months and you can draw special attention to the sets. You also have a very definite talking point in the appearance of Rudolph Valentino as Armand. Valentino became a big leaguer in "The Four Horsemen." He has an interesting and winning personality, especially with women.

After all, the biggest asset you have is the title plus the fact that no version of "Camille" has appeared in over four years. You can use this because in recent years there have been very few presentations of this great play excepting by stock companies.

Nice Atmosphere But Slow Moving Story

R. A. Walsh presents

"SERENADE"

Asso. First Natl. Pic.

DIRECTOR ..... R. A. Walsh
AUTHOR ..... Felin y Condina
SCENARIO BY .....J. T. O'Donohue
CAMERAMAN ..... George Peters
AS A WHOLE.....Fairly attractive Spanish atmosphere, but picture lacks action
STORY.....Tells impassioned native love story very well, though it is quite slow moving
DIRECTION.....Has provided artistic production and delightful settings; detail shows care
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Fair; some too dark
PLAYERS.....Miriam Cooper suitable in Spanish maid role; George Walsh an athletic Pancho; others offer capable support
EXTERIORS ..... Suitable
INTERIORS ..... Correct
DETAIL ..... Good
CHARACTER OF STORY.....Girl in love with deposed ruler's son is almost forced into a marriage as a sacrifice to save lover's life
LENGTH OF PRODUCTION.....6,380 feet

R. A. Walsh's second independent production, "Serenade," gives a Spanish drama called "Maria Del Carmen" as its origin, although those who saw one of last winter's musical comedies, "Spanish Love," might almost think it an adaptation of that play. "Serenade" contains a delightful Spanish atmosphere that should prove popular with a good many who like stories that get away from the conventional society atmosphere.

The picture is slow moving though and the interest lags badly at times. One reason would appear to be the fact that a great many sub-titles are required to explain matters and they keep breaking in at too frequent intervals and rather tend to slow things up. The revolutionary sequence is not made particularly clear, but sufficiently so to not cause any confusion in the spectator's mind.

Director Walsh has given the story an artistic interpretation and provided pretty settings and generally good atmosphere. There are many good effects, but occasionally the lightings are too dark on backgrounds. His attention to detail is good and management of players first rate. There is one instance in which he might have used a little fuller explanation, and that is the sequence having to do with the deposition of the Governor.

Miriam Cooper makes a beautiful Maria Del Carmen and is always photographed to advantage. She has one habit—that of staring straight ahead of her—that she should overcome. George Walsh gives the production what action it possesses in some acrobatic maneuvers in his attempts to escape punishment and win the girl he loves. Walsh wears the cavalier costume well, but doesn't really look Spanish.

In Magdalena, a Spanish possession, lives the beautiful but poor Dona del Carmen and her daughter Maria, in love with Pancho, son of the governor. Ramirez and a band of brigands surprise the inhabitants and depose Pancho's father. Don Domingo becomes governor and his son Don Ramon soon falls in love with Maria. The girl's mother favors the match, inasmuch as the marriage would mend the Del Carmen fortune. In a quarrel Pancho wounds Don Ramon and is forced to flee into the hills. Later Pancho is captured and imprisoned and Don Ramon goes daily to taunt Pancho by telling him he (Don Ramon) is to marry Maria. A counter revolution arises, Pancho escapes and after the death of Don Ramon is happy with Maria.

Will Do as a Novelty and Has Exploitation Possibilities

Box Office Analysis for the Exhibitor

If you are looking for something a bit out of the ordinary you would do well to secure "Serenade" and undoubtedly satisfy the majority with R. A. Walsh's production, a picture with an attractive Spanish atmosphere. You have the names of Miriam Cooper, who will be remembered for her most recent work in "The Oath," another R. A. Walsh production, and George Walsh, who has not been seen since the completion of his contract with the Fox organization.

An appropriate setting for a prologue would be the balcony scene used in the opening reel of the picture. This was used effectively at the Strand showing and a fitting musical accompaniment was supplied by a marimba orchestra. The result was very effective and might be repeated to good advantage elsewhere.

Plenty Of Good Action Puts Over Western Story That Isn't New

"THE VENGEANCE TRAIL"

Aywon Film Corp.—State Rights

DIRECTOR ..... Charles R. Seeling
AUTHOR ..... Guinn Williams
SCENARIO BY .....Not credited
CAMERAMAN .....Not credited
AS A WHOLE.....Of the conventional western order, not new in substance, but contains splendid action
STORY.....Keeps moving at good speed and has attractive settings that make it pleasing to look at
DIRECTION.....Has made a satisfying, sustaining interest despite familiar material
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Mostly natural
PLAYERS.....Big Boy (Guinn) Williams seen in second of western series, does fine work; Will Rogers, Jr., has a good part in this; usual western types
EXTERIORS ..... Very pretty
INTERIORS ..... Not many required
DETAIL ..... Suffices
CHARACTER OF STORY....Wealthy ranchman's no-account son proves his real worth when it comes to a "show-down"
LENGTH OF PRODUCTION.....About 5,000 feet

This Aywon release, the second of a series of westerns, stars a newcomer in the field of cowboy stars. Big Boy Williams' first production was "The Jack Rider" and again in "The Vengeance Trail" he performs some thrillers that are bound to go big with admirers of western subjects. Williams has written the story as well and injected plenty of action and a swift moving continuity that leaves nothing to be desired in the way of holding attention, even though the plot is of the most conventional order.

Practically the entire interest is centered upon the part of Big Boy and he succeeds nicely in putting over a story that of itself would be too weak to hold up for the five reels allotted to it. Williams' role consists of a series of daredevil stunts, some fast riding and daring rescues, all of which provide plenty of excitement and occur sufficiently frequent to lap over the weak spots in the plot. The usual romantic twist is included and offers an opportunity for excitement when the girl is kidnapped and Big Boy saves her.

Will Rogers, Jr., proves himself a "chip off the old block" in a more promising part than he had in Williams' first picture. He does some riding and brings an airplane to Big Boy's assistance in the rescue of the girl. Charles Seeling has attended to the production end adequately and secured highly attractive locations for the action.

"Lady Killer" Larson, foreman of Bronson's ranch, and "Broncho" Powell, his right-hand man, are really cattle rustlers. Big Boy, son of the ranch owner, is in love with Grace Winwood. Because of this and his ability to fight, Big Boy incurs the enmity of Larson who, with Powell, frames a hold-up in which Big Boy is dared to participate with the understanding that it is only pretense. Powell makes it a reality, however, and Big Boy, suspected of being a thief, is ordered off the ranch by his father.

Later Big Boy saves Buddy Hicks, who has been kidnapped by Larson's gang for ransom, and puts the sheriff on the bandit's trail. For revenge Larson kidnaps Grace. In an effort to rescue the girl Big Boy is captured, but Buddy escapes and rides for aid. After considerable fighting on both sides Larson is captured, Big Boy acquitted of the hold-up charge and free to marry Grace.

Sure To Please The Male Members Of Your Patrons

Box Office Analysis for the Exhibitor

The second of the Aywon series with Big Boy Williams will make a thoroughly satisfying entertainment of its kind and should be well received, especially where they like westerns. In case you have already shown "The Jack Rider," it would be well to recall it to your patrons and promise them some more thrillers from this new cowboy star in his latest production, "The Vengeance Trail."

Stills in the lobby and catchlines for your program will attract. Say, "Even his father believed him an outlaw, but the girl he loved had faith in him. See how Big Boy proves his real worth in 'The Vengeance Trail.'" You might get them interested by putting up posters offering a reward for the capture of a bandit and following up with announcement of the showing at your theater.

In the Words of D'Artagnan—"Marvelous"!!

Douglas Fairbanks in
"THE THREE MUSKETEERS"
United Artists

DIRECTOR ..... Fred Niblo
AUTHOR ..... Alexandre Dumas
SCENARIO BY .....Edward Knoblock
CAMERAMAN ..... Arthur Edeson
AS A WHOLE.....One of the biggest attractions ever offered
STORY.....Great—holds with thrilling episodes every minute
DIRECTION ..... Excellent
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Excellent
CAMERA WORK ..... Excellent
STAR.....His finest piece of work
SUPPORT.....Admirable all the way down the line
EXTERIORS.....Full of atmosphere; some very wonderful
INTERIORS ..... Splendid
DETAIL ..... Nothing overlooked
CHARACTER OF STORY.....D'Artagnan wins out over the Cardinal, who plots the downfall of the Queen of France
LENGTH OF PRODUCTION....About 11,700 feet

Douglas Fairbanks might have done long ago that which he achieves in "The Three Musketeers"—the production of a double length picture, the commercial worth of which can only be compared with legitimate attractions of the highest order and the tremendous picture productions of the past. That he held from doing so for such a long time displays a rare business sense. It seems, indeed, that he could not have selected a more propitious time for the uncovering of his masterpiece. For New York has already given the actor-impressario and his production a tremendous, astounding tribute.

Masterpiece his version of the Dumas work is from whatever angle one selects to approach it. Its story is clear and progressive. The staging and costuming are marvelous. The titles are few and simple—always to the point. The dramatic clashes and suspense of the story have received such appreciative treatment that their power is nothing short of sweeping.

As for the incomparable star, he is at his dashing, romantic best. His D'Artagnan is not so typically Fairbanksian as to appear out of place in a costume drama, replete with the romance and intrigue of the old world, yet there is undeniably the much sought after Fairbanks personality, set off to ideal advantage, which is what his legion admirers demand.

Fairbanks proves a brilliant swordsman and duellist. In his frequent encounters with the Cardinal's guards, he uses his weapons like chained lightning—or rather the element unchained. And too he invests the scenes of these encounters with some typical but altogether unusual acrobatics that are sure to set packed houses a-cheering. The fight in the apothecary's shop where he leaps from the shelves to the counter and seems fairly to fly through the air at his opponent is a striking case in point.

In the romantic interludes of the story Fairbanks makes his D'Artagnan display the method of Romeo combined with the speed of a twentieth century lover. The scenes with Constance are as romantically thrilling as any ever pictured on the screen.

The long thrill of the production, D'Artagnan's furious ride from Paris to Calais and thence to England to obtain the jewel from the Duke of Buckingham that will, if returned in time, maintain the honor of the Queen before King Louis of France, is a superb work of picture building. How D'Artagnan and the three Musketeers, Athos, Porthos and Aramis, battle gallantly with the opposing guards of Cardinal Richelieu, set to block the success of the venture, forms a series of pictures matchless for their suspense and thrill.

The two interviews of D'Artagnan and Richelieu are further evidence of the craft that has gone into the production. They have all the suspense that courses through them in the original Dumas.

What appeals strongly as a masterly stroke of showmanship—and sacrifice—on the part of Fairbanks, is his willingness to sacrifice himself for the sake of the story. There are times when it would have been easy to alter the course of the plot sufficiently to permit more of the star. But here, it appears, is a production made with a mind clear and unsubjected to stellar prejudice.

As for the production work itself it remains to be said that this contributes its share along with the other factors. Some of the long shots, notably the harbor of Calais and the view of the palace from the river, will keep the wiseacres guessing a long time "how it was done."

The cast is admirable throughout. Leon Barry, George Seigmann and Eugene Pallette have the endearing roles of the musketeers and seem to live them. The work of Nigel de Brulier as the plotting Cardinal stands out as perhaps the best sustained and dramatic performance of all. Adolphe Menjou is excellent as Louis and Mary MacLaren as the Queen shows real skill. Marguerite De La Motte makes a most attractive Constance and plays with feeling. Others in the long cast who contribute to the general worth of the production are Thomas Holding, Boyd Irwin, Sidney Franklin, Charles Belcher, Charles Stevens, Willis Robards, Lon Poff, Barbara Le Marr and Walt Whitman.

Final Analysis of This Spells C-A-S-H—Loads of It!

Box Office Analysis for the Exhibitor

Once in a great while there comes a production that needs no analysis other than the statements "Great" and "Grab it." "The Three Musketeers" is certainly one such. It is a magnificent achievement, artistic certainly, and unless all signs fail, it is far more than probable that it will go down in screen history as one of the three biggest money-makers of the age. Long after other pictures of today, and tomorrow, have ceased to be heard from, "The Three Musketeers" will be as great a box office attraction as it is at this moment.

There are mighty few stories that would add box office value to the name of Fairbanks. "The Three Musketeers" is one of these. There are hardly any others that can be called to mind. But "The Three Musketeers" certainly accomplishes that. With the star's name and the name of the great Dumas work, with all the possibilities that such a combination suggests, there will be no keeping the crowds away.

Astounding Climax Caps Griffith's Latest Screen Sensation

D. W. Griffith's
"WAY DOWN EAST"
D. W. Griffith, Inc.

DIRECTOR .....D. W. Griffith
AUTHOR .....Lottie Blair Parker
ELABORATED BY.....Joseph R. Grismer
SCENARIO BY.....Anthony Paul Kelly
CAMERAMEN.....G. W. Bitzer and Hendrik Sartov
AS A WHOLE.....Splendidly treated melodrama rising to greatest climax ever screened.
STORY.....Rich in appeal and treatment accorded it by Griffith raises it far above old level.
DIRECTION.....Wonderful in the dramatic scenes—comedy relief attempted seems to strike false note
PHOTOGRAPHY Nothing like it has ever been seen before.
LIGHTINGS ..... Superb
CAMERA WORK..... Excellent
LEADING PLAYERS.....Lillian Gish gives greatest performance; Richard Barthelmess and Lowell Sherman splendid.
SUPPORT.....Unusually good in the main
EXTERIORS.....Beautiful rural scenes; ice flow of climax one of biggest scenes ever filmed.
INTERIORS ..... Excellent
DETAIL .....Splendid for the most part
CHARACTER OF STORY.....Tragedy of the double standard of morals.
LENGTH OF PRODUCTION.....About 12 reels

A climax in which the terrific force of the elements are masterly employed for a sustained effect caps D. W. Griffith's "Way Down East," a picture of many sides and of many extremes. This climax is nothing if not tremendous. It surpasses in suspense and power the gathering of the clans in "The Birth of a Nation," the triple parallel climax of "Intolerance" and the rescue of the imperiled heroine in "Hearts of the World."

There, practically unconscious is Anna. And off on the river banks beating wildly in the terrific snow storm is David. As he finally approaches the ice-caked river, led there by pieces of Anna's apparel, the ice starts to crack and to flow. Slowly the piece which holds the helpless form of Anna crumbles away and starts plunging, hurtling down the river to the falls below. David, frantic with the realization of Anna's peril, darts and leaps from one treacherous piece of ice to another, slips and is half-submerged, regains his footing and goes on, each frenzied bound bringing him nearer the girl dearer to him than life himself.

With this situation, the suspense of which Griffith has emphasized to its fullest extent by the use of quick flashes and taking full advantage of the terrific and relentless power of the ice flow, the spectator of "Way Down East" looks upon the thrill of a lifetime. The audience at the 44th Street Theater on the opening night was quick to catch the tremendous power of it. Hardly had the battle between David and the elements begun when a ripple of applause and hopeful cheers started. And when at last David snatched the girl from the ice just as it was about to carry her over the falls and into the jaws of death and then started his battle back against the current, the entire house was on its feet cheering madly.

The scene is realism itself, and with its tremendous power it has the added merit of unusualness. Such a background has never before been provided for a thrill. And it is all so effectively staged that the fact that Anna will eventually be saved, a knowledge that is obvious, is completely lost sight of through Griffith's skill. Here, indeed, is the last word in theatrical effect.

In the production of the whole work Griffith has, with but few and generally minor exceptions, shown himself at his best. The first part of the picture, its first five reels, concerns itself with the tragedy of Anna's life, the which Griffith points out, is the supreme tragedy of womankind. But even in such scenes of ordinary clay as Anna's marriage betrayal through the mock marriage, her utter despair when Sanderson reveals to her his baseness, and then the tragic episode in which she herself baptizes her dying child, Griffith has shown himself the master.

This first half of the production is a powerful tragedy, the outstanding points of which are the acting of Lillian Gish as Anna and the effects secured by Griffith and his photographers. Anna is without doubt Miss Gish's greatest character. She sounds a marvelously effective note of tragedy throughout her characterization and her scenes of sustained emotion show her and her teacher at their collective best. Then, too, Griffith has emphasized the absolutely hopeless plight of the girl to a degree that is truly penetrating. In doing this both his knowledge of dramatic values and his acquaintance with the force of atmosphere come to his aid. The desolate appearance of the country hotel which conceals Anna's tragedy is, for instance, outstanding.

There is some magnificent color work in the early scenes of the ball at which Anna meets Sanderson. They are few and, despite their excellence, seem out of place, serving rather to jar the spectator out of the illusion rather than to foster it, with their striking contrast with the scenes of plain tints and tones.

Perhaps Griffith goes too far in his scene suggesting Anna writhing in the pains of child-birth. As far as carrying out his idea goes it serves its purpose with a vengeance, but realism must stop somewhere, and it might as well stop at the bedside.

The latter half of the picture adheres closely to the original play. Here there is more variety, more straight melodrama, the effects always accentuated by Griffith's careful handling except in the comedy relief scenes. These, while perhaps they were in spirit with the stage piece, are hardly fitting in a production of the generally artistic finish accorded the picture. The antics of Hi Holler and Reuben Whipple are well enough, but it is the Martha Perkins, the Seth Holcomb and the Professor Sterling who stand out like sore spots. Griffith certainly should have toned their actions down and not attempted slapstick play with them. If it had taken effect it might have served its intended purpose of comedy relief, but even so the ethics would have been wrong. The real comedy relief of "Way Down East," the picture, is in the good old barn dance scenes, the Virginia reel and the polka, and in the pretty little character of Kate Brewster so well interpreted by Mary Hay, with but some few errors on her part as regards clothes.

The romance between Anna and David, the squire's son, develops very prettily through this latter portion. Then in turn comes the discovery of Anna's past and her denunciation of Sanderson. This scene is splendidly played by Miss Gish. She rises to it magnificently. And after this her flight in the storm and her glorious rescue by David.

For their work at the camera G. W. Bitzer and Hendrik Sartov deserve superlative praise. There are splendid lightings, these often concentrated on Miss Gish. But it is in the filming of the rural landscapes that they have surpassed all others in the art of photography. These are beautiful, often as breath-taking as the melodrama.

Richard Barthelmess is the David of the story and he gives a fine and skilled performance. Lowell Sherman is excellent as the villain, Sanderson. Burr McIntosh has his original role of the squire, and Kate Bruce appears as his wife. They are both splendid. Creighton Hale might have done more had the character of Professor Sterling contained more scenes like the barn dance bit. Others are Mrs. Morgan Belmont, Mrs. David Landau, Josephine Bernard, Patricia Fruen, Florence Short, Vivia Ogden, Porter Strong, George Neville, Edgar Nelson and Emily Fitzroy.

The Biggest Box Office Attraction of the Times

Box Office Analysis for the Exhibitor

Probably motion picture exhibitors won't have a chance to book "Way Down East" for some time, as it will first be played as a road show in the larger cities. But remember this: when you finally have the opportunity to book it—that it is one of the biggest things ever seen on the screen. It looks as if it would run "The Birth of a Nation" a close race for box office honors and when, some many years hence, all is said and done and counted, it won't be at all surprising if it surpasses it.

The biggest thing about "Way Down East" is that it is lasting. This has been proven by the famous old play, and this play never reached the public finished off as artistically and as powerfully as Griffith's picture. It's an entertainment that people have gone to see again and again. And they will continue to do so. Even beneath the surface of the purely melodramatic play rested elements that brought the crowds back whenever it was presented.

And these elements Griffith has brought out more forcefully and with greater respect. These combined with that thrill of thrills with which he concludes his entertainment are what will make the picture live as long or even longer than its noted predecessor.

In other words, it is the entertainment that is the predominant thing about "Way Down East."

And with all this it has its years of running on the stage behind it, the name of Griffith, the names of the principal players, the artistry with which it is generally presented. Certainly it is the biggest box office attraction of the times.

A Master-Work from Practically Every Angle

George Arliss in
"DISRAELI"
United Artists

DIRECTOR.....Henry Kolker
AUTHOR .....Louis N. Parker
SCENARIO BY .....Forrest Halsey
CAMERAMAN.....Harry A. Fishbeck
AS A WHOLE.....Masterly production of renowned play; high class entertainment that will win new screen followers.
STORY.....Handled with fine appreciation; smooth to the last foot and intensely interesting.
DIRECTION .....Fine
PHOTOGRAPHY .....Excellent
LIGHTINGS .....Generally excellent
CAMERA WORK.....Good
STAR.....Gives a superb characterization
SUPPORT.....Well known players do excellent work.
EXTERIORS.....Some very beautiful
INTERIORS.....Just right
DETAIL.....Very good
CHARACTER OF STORY.....British minister strengthens Empire by winning control of Suez Canal.
LENGTH OF PRODUCTION.....about 7,000 feet

"Disraeli" looms on the screen as one of the greatest high class attractions of the times. If George Arliss and his associates intended it to win new followers of the screen they may rest content that they have accomplished a worthy purpose. For they have presented a picturized version of a play renowned the world over for its delicate subtleties and shadings, and retained practically all the delightful worth of the original work.

The characterization rendered by Mr. Arliss as the Jewish Prime Minister of England, forced to play a lone hand against Russian diplomacy and intrigue to gain possession of the Suez Canal to perfect his Queen's empire, is one of the finest pieces of acting the screen has ever reflected. Here is a star who plays with his whole mind. The closeups reveal, not so much Arliss in his perfect makeup of Disraeli, but a picture of the inner workings of his brain, all the delicate quick changes of thought revealed in unmistakable action.

The scenarist and director have maintained the thrill and suspense of the original work to a perfect degree as well as the delightful spirit of comedy. No laugh or smile or thrill is lost, the actors are playing for them every instant. This is revealed in the fact that the characters actually speak the lines used as subtitles. This results in a perfectly coordinated, smooth-running story. Kolker's work, doubtless aided not a little by the star himself, is usually on a very high plane. A slight tendency to play important action in deep shots is the only lapse he suffers.

Disraeli, a middle-class Jew, has become the English Prime Minister for Queen Victoria and has incurred the enmity of nobles and racial snobs. He knows that Russia is angling for the Suez Canal and realizing that unless England secures it the strength of her empire will be lost, he plays a lone game for it and eventually wins. In his final hour of honor at the court those who stood against him claim the honor of having helped him.

Reginald Denny and Louise Huff, who furnish the romantic interludes of the story, are both good, the former particularly so. Miss Huff suffers some inconsistent lighting. Frank Losee as the patriotic Jewish banker is another who adds to the picture as does Edward J. Ratcliffe as the bank governor. Margaret Dale, Henry Carvill, Grace Griswold, Mrs. Arliss and Noel Tearle complete the capable cast.

Here's a Real One to Stop Complaints of Mediocrity

Box Office Analysis for the Exhibitor

You exhibitors who have been complaining about the lack of good pictures, chalk "Disraeli" down on your schedule as an answer to your calls. Then write "MUST" after it and allow for double or triple your usual run.

As said, it's a mighty high class attraction and you can bank on big business if you advertise and exploit it properly. The star himself and the name of the play will certainly draw them in.

Don't be afraid of any propaganda in it. There's none either from England or the Jewish race. It's pure, undiluted entertainment, an entertainment that is by turns going to amuse and grip the great majority of audiences with its subtle comedy and its intense situations.

(Advertisement)

East and West Tied with Love and Adventure

"THE CUP OF LIFE"
Ince Prod.—Associated Producers

DIRECTOR ..... Rowland V. Lee
AUTHOR ..... Carey Wilson
SCENARIO BY ..... Joseph Franklin Poland
CAMERAMAN ..... J. O. Taylor
AS A WHOLE.....Good production. Far above the average offering dealing with the Far East
STORY.....Very dramatic. Has a wonderful start but attempts too much at the finish. Many complications interesting though not all convincing
DIRECTION.....Very high average. Excellent in parts
PHOTOGRAPHY.....Very good. Some splendid sea shots
LIGHTINGS.....Fine. Light and shade well balanced
PLAYERS.....Well suited to the parts. Cast includes Hobart Bosworth, Madge Bellamy, Tully Marshall and Niles Welch
EXTERIORS ..... Fine
INTERIORS ..... Beautiful
DETAIL ..... Sufficient though not all accurate
LENGTH OF PRODUCTION ..... 4,932 feet

The "Cup of Life" is one long drink of adventure and devotion. The adventure deals with the life of a pearl smuggler in the harbor of Singapore, and the devotion is that of a father for his son. The combination is a good one and the drama is tense and real. No time is wasted in getting under way. The pearl diving is introduced at the start, and the attention is immediately riveted and from that moment held throughout the entire production. The fight with the shark is realistic and very well done. It serves two purposes, for it is not only thrilling, but explains the character of the captain as no other scene could do.

The plot developed in the first two reels is unfortunately unnecessarily complicated in the latter reels, and many of these latter scenes are made to appear a bit unreal and fail to convince. The circumstances that build up to the fight between the father and son without each knowing the identity of the other are a little too flimsy to support so powerful and dramatic a scene.

A good deal of color and contrast has been obtained between the conflicting elements and characters in this tale of adventure. The photography, lighting and tinting are all excellent. Some splendid sets have been executed in an artistic fashion. The Chinese atmosphere is well represented even though one or two details have been overlooked, as for instance, the dragon dance is not performed at Chinese weddings and the Yen is not the common currency in use in Singapore.

Bully Brand is the picturesque figure in this drama of adventure and romance. He secures a most wonderful pearl. Brand's son, who has always believed that his father was dead, arrives from America and falls in love with an American girl who was an orphan brought up by a rich and crafty Chinese merchant. The merchant was anxious to secure the pearl and when he finds his ward in possession of this gem he accuses Brand of ill will. The girl lies to save her lover and the crafty Chinaman arranges to have both men fight for the honor of the girl.

The types in this production were very well contrasted.

Dramatic Adventure and Settings Will Attract

Box Office Analysis for the Exhibitor

Exhibitors can always find enough patrons who like red-blooded and double-fisted adventure pictures. This picture contains just enough sex and woman's human interest to appeal to that section of your patrons.

You will find many of your people are interested in the Orient and this angle of exploitation should not be neglected if you decide to run this one. Tell them that it is a romance of two worlds dealing with the pearl smugglers of the Far East. Arrange a tie-up with the soda fountains in your town to sell "Cup of Life" drinks. Also play up the oriental idea by having oriental wares displayed in shop windows. A lot of colored lanterns strung into the street in front of your house will lend atmosphere and is certain to attract.

There are some colored posters and stills that can be secured from the distributor and the press book will give you a few publicity angles.

W. H. Clune
presents

NELL SHIPMAN
in
"The Girl From God's Country"

Written by Miss Shipman
Directed by
Nell Shipman and Bert VanTuyle

Despite all the advertising and claims no other company has yet released or scheduled for September release as big a box-office picture as "The Girl from God's Country." That's a broad statement and the picture backs it up.

In a day when many exhibitors, with just cause, find it hard to believe motion picture advertising and excessive exploitation our advice to all exhibitors is—

See it!

You'll book it at once!

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

They Looked—and They Booked

GEORGE KLEINE
presents

QUO VADIS

["Whither Goest Thou?"]

By HENRY SIENKIEWICZ

Lots of exhibitors said: "Quo Vadis" is a re-issue. We'll wait and see it before booking.

Then they waited. The picture arrived. It turned out to be twice as big a picture in the re-edited form *now* as it was eight years ago, when it earned $2,000,000 for George Kleine.

Still some exhibitors played safe. They booked it on a straight percentage and we received twice as much from them as our share as we had asked them as flat rental or guarantee.

Now—

The best exhibitors in the country are playing "Quo Vadis" and cleaning up with it.

Think of a picture being *twice as good* as it was eight years ago!

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

Chicago Sunday Tribune
THE WORLD'S GREATEST NEWSPAPER

AUGUST 28, 1921.

Take Your Hankie for You May Weep Over "The Blot"

"THE BLOT."

Written, produced, and directed by Lois Weber. Presented at Barbee's Loop.

THE CAST:

Prof. Griggs ..... Phillip Hubbard
His wife ..... Margaret McWade
His daughter ..... Claire Windsor
His pupil ..... Louis Calhern
The other girl ..... Marie Walcamp

By Alva Taylor.

A PICTURE like "The Blot" makes us pause, in our hurried passage through the business of living, and think. The title has reference to the true but shocking fact that college professors and clergymen are not adequately salaried to support their families in a decent manner. Lois Weber takes up this problem and skillfully makes of it an extremely worthwhile film.

Don't be alarmed. It is not a sermon, but a vivid portrayal of truth. It is the story of an impoverished college professor who is unable to provide his wife and daughter with even the necessities of life. And it shows how a rich man's son discovers a new outlook upon life which is far better than the old one.

The professor's daughter works in the public library. She is beautiful and sweet, and is loved by three men—the young minister, the son of the prosperous shoemaker next door, and the rich man's son.

I won't spoil the story for you becounting it here. It is, as advertised, a "heart tale," and if you have sensitive tear ducts you will need a handkerchief or two. Yet it does not drip with sentimentalism. There is nothing exaggerated. It is a real chapter out of many lives, and as a piece of film work is remarkably well done.

The directing is good. Every one in the cast is fine. In fact, the three suitors of the professor's daughter are all so nice that we want each one to be the lucky man. You won't blame them for falling in love with her, because she is adorable.

Don't avoid "The Blot" for fear of having your afternoon and evening ruined by looking facts too squarely in the face. Outside of the definite problem which the film introduces, the underlying romance of it makes up for any harrowing which your soul may experience.

It's a good picture

One of the most rigid of picture critics, says the

Lois Weber

production

THE BLOT

"is a real chapter out of many lives, and as a piece of film work is remarkably well done."
—and a whole lot more

More "Big League" Bookings

Blue Mouse	Minneapolis
Rialto, indefinite run	San Francisco
Butterfield Theatres	Michigan
Beatty Theatres	California
Keith—U. B. O. Circuit	New York
American Theatre	Salt Lake City

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

Unusual Picture Offering Excellent Entertainment

"MAN AND WOMAN"

A. H. Fischer, Inc.—Jans Prod., Inc.

DIRECTOR ..... Charles A. Logue
AUTHOR ..... Charles A. Logue
SCENARIO BY ..... Charles A. Logue
CAMERAMAN.....Abe Fried and Gene O'Donnel
AS A WHOLE.....Attractive production with splendid story value; a real audience picture
STORY.....Has elements of surprise and suspense remarkably well developed; good original twists
DIRECTION ..... Very satisfactory
PHOTOGRAPHY ..... Very good
LIGHTINGS.....A few scenes overexposed; others very good
LEADING PLAYERS.....Joe King and Diana Allen give particularly fine performances
SUPPORT ..... Excellent
EXTERIORS ..... Very pretty
INTERIORS.....Very artistic interior of beach-comber's hut
DETAIL ..... Satisfactory
CHARACTER OF STORY.....Beach comber, whose hopes of regeneration are dashed by society girl, evolves plot to get even which results in romance
LENGTH OF PRODUCTION.....5,000 feet

"Man and Woman" appears to be an excellent picture in every way. It is a fine box office attraction, a subject that is well written, with several refreshingly original situations, containing a finely established atmosphere that adds to the suspense and interest of the story, well acted in every part and directed with only the appreciation that an author can give his own work, at the same time being comprehensively and clearly picturized, something which many author-directors seem unable to accomplish.

The picture has the South Sea Islands as its locale. Here there lives in utter squalor a band of "has-beens," beach combers, headed by Joe, an engineer, who once took the blame for the collapse of a bridge built in another land. Fate decrees that his old employer, Murdock, should visit the islands with a party to confer with the Governor-General on rebuilding a lighthouse. In the party is Diana, Murdock's daughter, a cold society girl whose watchword is "clothes."

To win a wager she dresses Joe and his companions in good clothes and passes them off as her friends at the governor's ball. Joe believes that Murdock is going to give him another chance. When he learns the truth of the situation, hopes dashed to the ground and bitter disappointment and anger controlling him, he kidnaps Diana and swears to make her a beach-comber even as she had made him a "gentleman."

Several conflicting forces enter into the story here and the suspense is well increased. On a deserted island Joe finds opposition to his plans in the persons of his pals, who want to stay decent now that they have tasted of real life again. Joe ignores them and Diana, too, who now begins to love her captor. He only recognizes her when she is attacked by a big brute, half white, half native. In a thrilling fight Joe gets the upper hand and saves Diana. After the rescue the story ends happily. Murdock restores Joe to his former position and Diana stays on the island with him while he sets about rebuilding the lighthouse.

Joe King gives an admirable performance as the engineer, while Diana Allen fits the role of the girl like a glove. Eddie Sturgis, John Shine and Tejana Irrah are all excellent as the other beachcombers, each creating a distinctive character. Others who do good work are Eleanor Cozzat, G. H. Carlyle, A. C. Milar, Gordon Standing, James Alling and Pat Jennings.

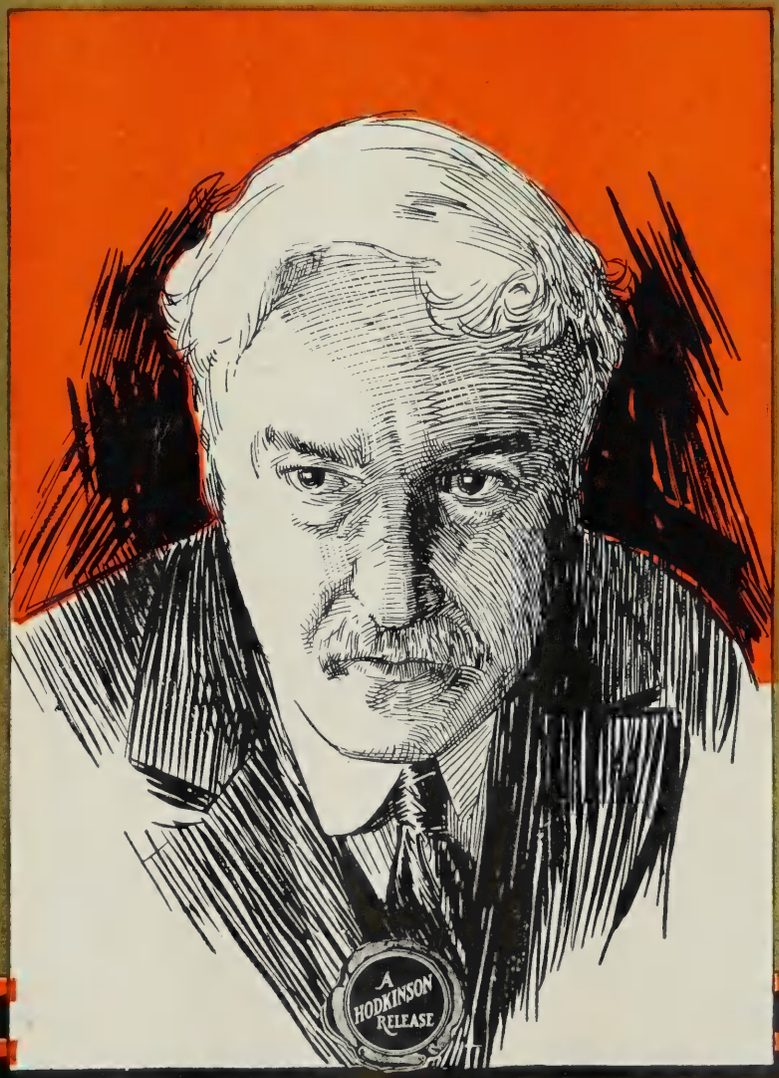
Best Independent in a Long Time

Box Office Analysis for the Exhibitor

The exhibitor who looks to the independent market for his productions can thank the sponsors of "Man and Woman" for a corking feature. It is about the best thing that has come through these channels for many a month. It is original, strong, well acted and produced, and in advertising it to the public the exhibitor can certainly use superlatives in describing it with no danger of a boomerang.

The subject lends itself well to exploitation in the way of lobby decoration if this is desirable. The South Sea atmosphere could be reproduced cheaply and realistically. Mention the two leads. They have done considerable work, but doubtless their performances here will win them greater fame than ever. The supporting cast, too, is worthy of special consideration.

A CERTAIN RICH MAN



BENJ. B. HAMPTON'S
Master Photo Play

From WILLIAM ALLEN WHITE'S
Powerful Story of American Life

With
ROBERT McKIM, CLAIRE ADAMS
AND CARL GANTVOORT
Produced by Benj. B. Hampton and his associates

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

A CERTAIN

ONCE in a great while there appears on the fiction horizon a book whose author has been inspired by some great phase of life itself -- and who has caught and written it with the simplicity and power of a master.

"A Certain Rich Man," considered one of the greatest stories of the age was such a book, and its success has earned for William Allen White, whose novels are known to millions, a reputation as one of the greatest authors of today.

It is life -- with all its sincerity and hypocrisy -- its joys and its sorrows -- with a great love sweeping everything before it to a triumphant climax.

enj. B. Hampton's
laster Photo Play

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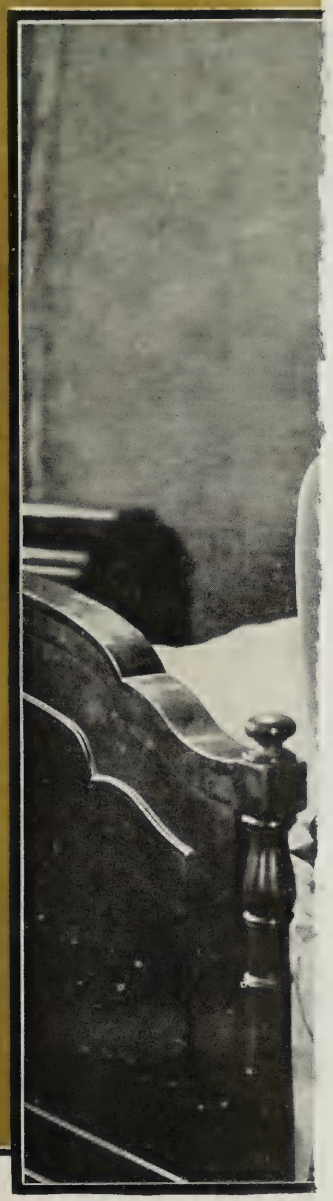

TO Benj. B. Hampt
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"A Certain Rich Man
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Truly it can be called
Master Photoplay.

AIRE ADAMS

AMPTON'S
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RICH MAN"
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their careers, depic-
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McKIM, CLAIRE
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wonderful cast are
A CERTAIN RICH
the biggest box-office

LECTED PICTURE;
with flying colors the
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bitor is assured of a

AN" will be released
e UNITED STATES

ted by
NSON
CHANGE Inc.

a triumphant climax.

Could Stand Some More Good Comedy Incident But Star Puts It Over

Tom Moore in
"BEATING THE GAME"
Goldwyn

DIRECTOR ..... Victor Schertzinger
AUTHOR ..... Charles Kenyon
SCENARIO BY ..... Charles Kenyon
CAMERAMAN ..... Ernest Miller
AS A WHOLE.....Not as many genuine comedy bits as one or two of his previous pictures but is good entertainment
STORY.....Has a surprise finish that will probably be expected by the more suspecting folks
DIRECTION.....Shows good judgment in allowing star the bulk of responsibility for its success
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS.....A few sets in early reels somewhat too dark; otherwise good
STAR ..... Pleasing as usual
SUPPORT.....Suitable types; Hazel Daley has small part as leading lady
EXTERIORS ..... Attractive
INTERIORS ..... All right
DETAIL ..... Requisite
CHARACTER OF STORY.....Crook beats himself at his own game by going straight when he thinks he's only playing at honesty
LENGTH OF PRODUCTION.....5,058 feet

Tom Moore is on of those dependable players who has a personality that is likeable and appealing enough to put over a picture though the story may be a trifle weak. In "Beating the Game" he has a theme that hasn't the rich humor of "Hold Your Horses," one of his more recent productions, but through Moore's performance and the suitable production accorded by director Schertzinger, the offering holds the interest throughout the five reels in satisfactory fashion.

Charles Kenyon's story provides the star with a suitable role and one which gives him a few good opportunities to register his own particular kind of comedy talent, but these bits are too short lived and do not occur frequently enough. The situations at best are only amusing and not sufficiently comical to be greeted with loud laughs. At the Capitol the audience voiced an audible approval, but it wasn't the spontaneous sort of thing that Moore's pictures usually get. He does his best work when he starts out on an adventure—that of going straight when he is a crook by profession.

Director Schertzinger has depended largely upon the appearance and work of the star to put the picture over and has used good judgment in so doing. He has managed the surprise twist at the conclusion adequately, but there are sure to be a few "wise Alecs" in the audience who will scene the ending. A romantic twist, not important of itself but enough to bring about the "happy ever after" business, is introduced.

"Fancy Charlie" (Moore) is in the process of robbing a safe when he discovers some familiar looking tools which lead him to believe he is in the home of a crook. He is taken unawares by the owner and admits that he couldn't rob a fellow thief, and so, through his "honor among thieves" policy, Charlie strikes up a friendship with Lawson who assumes the role Charlie has cast upon him and offers to show him some tricks of the trade. He gives Charlie $5,000 and sends him to the small town of Plumfield where Charlie is to establish a business and become known as "Honest" John Smith. Charlie does this and is about to be elected mayor of the town when Lawson puts in his appearance and claims a right to some town graft if Charlie is elected. In the meantime Charlie has fallen in love with Nellie, the village belle, and actually decided to go straight and refuses Lawson's proposition, only to learn that Lawson is a State Senator and a student of criminology who had used Charlie as a test case. Charlie is elected mayor.

Will Go Over Especially Where Tom Moore Is a Favorite

Box Office Analysis for the Exhibitor

You can be pretty sure to satisfy them with "Beating the Game" even if it isn't quite as full of real comedy business as some of the star's recent pictures. They will be pleased with the star's performance which is first rate as usual. He can generally be relied upon to furnish entertainment if he's given half a chance. In "Beating the Game" he has a thoroughly suitable part, the only handicap being lack of comedy incident.

Play up the title with catchlines and give the star's name good prominence. Goldwyn exchanges will supply the necessary exploitation and advertising material. Say that Charles Kenyon's story deals with the policy of "Honor Among Thieves," and some stunt exploitation as suggested in the paper prepared by Goldwyn should put it over.

Mix in Another Fast Moving Western

Tom Mix in
"THE NIGHT HORSEMEN"
Fox

DIRECTOR ..... Lynn Reynolds
AUTHOR ..... Max Brand
SCENARIO BY ..... Lynn Reynolds
CAMERAMAN ..... Ben Kline
AS A WHOLE.....Not quite convincing but full of thrills and a lot of good Western stuff
STORY.....Based on Max Brand's novel "Wild Geese." Made attractive by star's personality
DIRECTION.....Very good. Keeps things moving in a brisk manner
PHOTOGRAPHY.....Good. Some fine long shots
LIGHTINGS ..... Clear
STAR.....Tom Mix does his usual rough and ready work. Has winning personality
SUPPORT ..... Adequate and co-operative
EXTERIORS ..... Some splendid locations
INTERIORS ..... Correct
CHARACTER OF STORY.....Wild nature of young man conquered by love but not until he has brought his enemies to justice
LENGTH OF PRODUCTION ..... 4,790 feet

The outstanding novelty in this production is the staining of Tom Mix's eyes. The story calls for a young man whose eyes turn yellow with anger. This is accomplished by painting in the eyes on the negative and showing several close ups with this touch of color. The effect is very good and quite uncanny. Tom Mix has had better stories to work with, but his magnetic personality holds attention in a remarkable way. It it wasn't for this the offering would be quite commonplace.

Tom's horse and a dog are very important in this production and figure greatly in the climax scenes. They possess a remarkable degree of intelligence and are almost as likeable as the star himself. While the climax moments are not new they nevertheless register the required thrill. The scene in which the hero saves his horse from the burning barn in very well done, and the rough-'em-up fight in which Tom encounters about fifteen is well staged from the point of view of action and dramatic climax.

The director has done a good job in keeping moving and creating suspense in a story that contained unwieldly material and several dead-stops. The photography is above the average for a Western and contains one or two splendid long shots.

The story tells of a whistling boy that was found roaming wild on the plains by a rancher. The lad grows up and is about to marry his guardian's daughter when the wanderlust takes hold of his primitive nature, and causes him to roam into the country. This nearly kills the old man, who grows feebler daily as he waits for the boy's return. The lad is quick to anger and defending his dog in a saloon he shoots the town's bad man. But this ruffian has a brother who is said to be the wildest thing human. The boy returns home but is followed by the bad man. The fight for life occurs after the barn has been set fire to by the vengeance seekers and the hero is thus lured in chase. The rest follows along conventional lines.

Use Title and Star's Name

Box Office Analysis for the Exhibitor

The star's performance is certain to please any audience that likes wild and woolly Westerns. He has many admirers and is rapidly growing in popularity. Play up the title and invite your folks to see how his eyes turn yellow. In this connection you could also use a little teaser campaign and ask—"When do a man's eyes turn yellow?" Keep them guessing for a while before you link it up with Tom Mix.

Some of your people have no doubt seen Mix in "The Untamed"; you might mention that "The Night Horsemen" is by the same author and is a sequel to "The Untamed." Mention the horse and the dog and also tell them about the barn fire and the thrilling fight. Fox can offer you some posters and stills that should help attract. The press book issued for this picture will give you some additional advertising ideas.

"Do you know that Harold-Lloyd *is the greatest box-office attraction to-day?"*

"I DO"

"Do you promise to give your patrons the best entertainment at all times?"

"I DO"

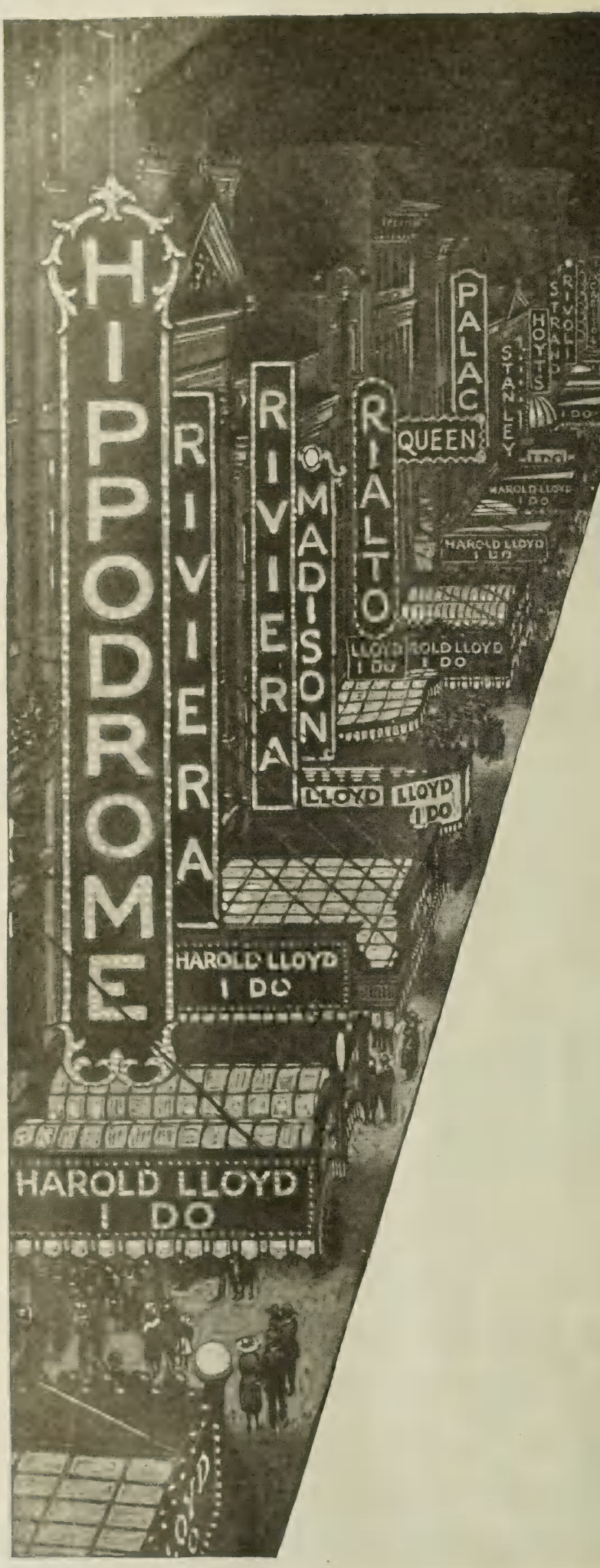
HAL ROACH
presents
THROUGH ASSOCIATED EXHIBITORS

HAROLD LLOYD

IN

"I Do"

DIRECTED BY FRED NEWMEYER



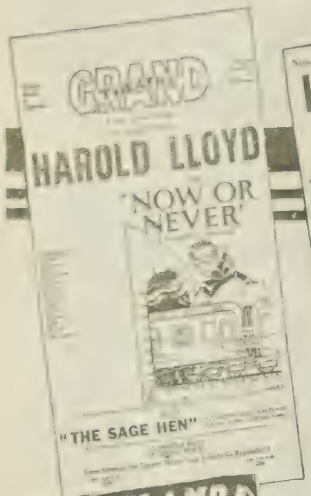
HAROLD LLOYD

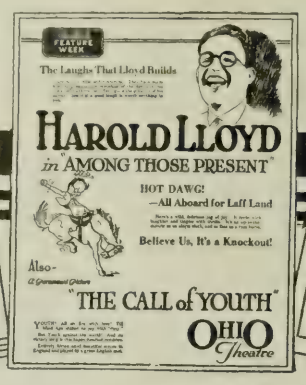
in

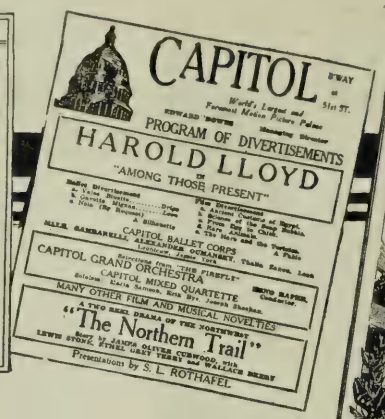
"I Do"

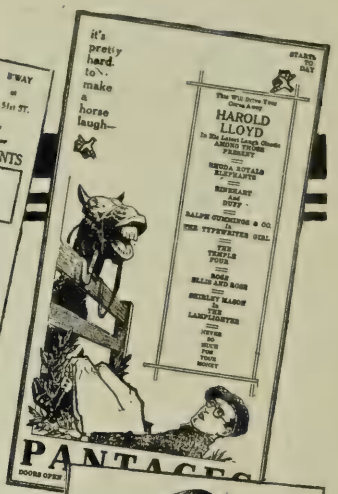
Is the Greatest Box-Office Attraction Ever Given to the Broadway of the World.

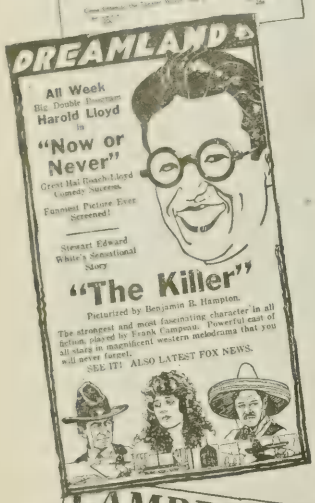
His name is in electric lights far above every other star on that big street that runs from Manhattan to the Golden Gate.—His Popularity is a Cornerstone and his Magnetism the Electric Lights of every one of these magnificent theatres.

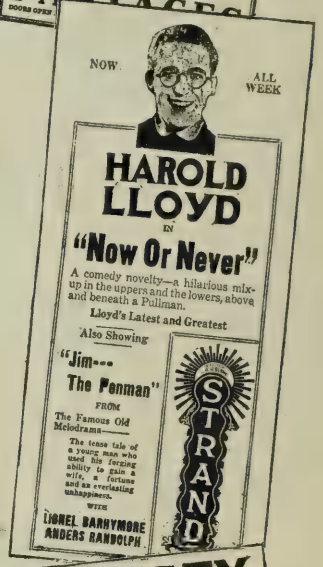












The feature is the picture that is featured above all

Harold Lloyd has shattered tradition; has broken precedent; and has established a sound fact.

He has demonstrated that strength, not length, is what determines the feature of the program.

He has been featured above the biggest pictures everywhere and the public has enthusiastically endorsed the exhibitor.

He is the only star featured without any long picture whatever; And this at the Capitol Theatre, New York City.

He has won his place at the leader of stars on the Broadway of the World. He is the greatest bet in the motion picture business to-day.

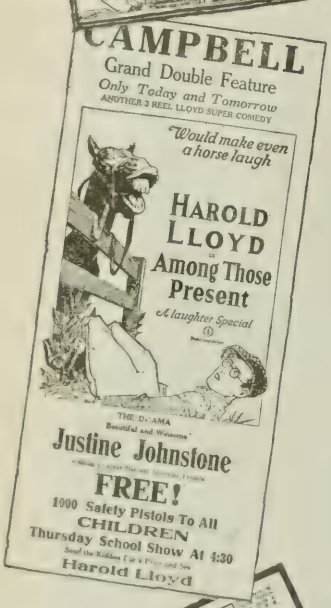
THE ASSOCIATED EXHIBITORS

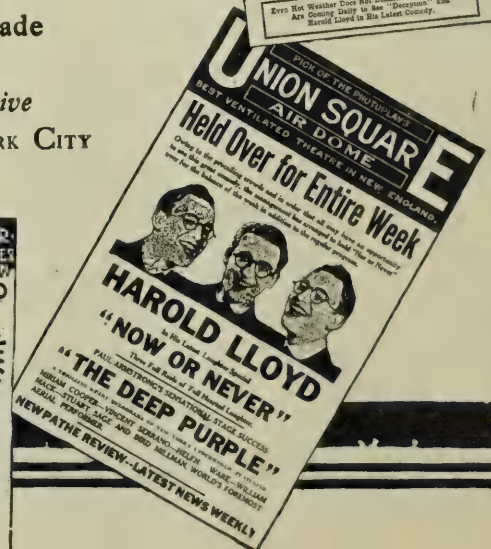
35 WEST FORTY-FIFTH STREET
NEW YORK CITY

Distributed through the Pathe Exchanges

The Greatest Series of Comedies Ever Made

SIDNEY GARRETT, *Foreign Representative*
25 West 45th Street New York City





Snowy Baker Does Some More Live Work In Second Production

Snowy Baker in
"THE SHADOW OF LIGHTNING RIDGE"
Aywon Film Corp.—State Rights

DIRECTOR ..... Wilfred Lucas
AUTHORS.....Wilfred Lucas and Bess Meredyth
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Nicely told outlaw story; has some improbabilities but offers entertainment of average quality
STORY.....Has several especially good moments and live bits; holds the interest
DIRECTION.....Good for the most part; a little too swift with some of the stunt sequences
PHOTOGRAPHY ..... Satisfactory
LIGHTINGS ..... Good
STAR.....Gives a good performance and has a role that keeps him on the jump
SUPPORT ..... Suitable
EXTERIORS ..... Attractive
INTERIORS ..... Few
DETAIL ..... All right
CHARACTER OF STORY.....Man becomes an outlaw for the purpose of revenge only to find that the object of his designs is the wrong man
LENGTH OF PRODUCTION.....About 5,000 feet

The second of the Snowy Baker series produced in Australia by William N. Selig and released through Aywon, is "The Shadow of Lightning Ridge," another story by Wilfred Lucas and Bess Meredyth and one which gives the star fully as much to do as that of O'Farrell in "The Lighting Breed," the first of the series. Besides containing plenty of action, "The Shadow of Lightning Ridge," like its predecessor, contains a fine pictorial value, in that the backgrounds are almost certain to be recognized as that of another country. There are many attractive shots.

Wilfred Lucas' story isn't sparkling with originality, but it contains good action and enough of it to hold the interest where the mere plot itself would not. Of course much of the credit for the speed of the piece goes to the star who has a part that keeps him busy from start to finish. The story takes on a more or less mysterious atmosphere, in that "The Shadow" is a sinister outlaw who robs but one man. The purpose of his plunder is withheld until near the conclusion. A fair suspense is thereby created.

More good stunt stuff is introduced in the picture, and there are a few genuine thrills such as a leap from a dashing horse onto a speeding train, a kidnapping and a daring rescue. In connection with some of the stunts performed by Baker it would seem that either the director has been too hasty in an effort to get action or the film has not been carefully cut. At any rate things happen along just a little to quickly to follow comprehensively. This is particularly noticeable in the instance where Baker rescues the girl he loves.

An outlaw, known as the "Shadow," robs only Edward Marriott, but is feared by everyone. The "Shadow's" purpose of plunder is one of revenge for he is under the impression that Marriott is his father, the man who left his mother shortly after her marriage. In a furtherance of his plan to deprive Marriott of every possession that is dear to him, the "Shadow" kidnaps Dorothy Harden who is engaged to marry Marriott, but really is not in love with him. Annie, a bar-maid, in love with the "Shadow," betrays his hiding place when she learns he has kidnapped Dorothy. Ben, an enemy of the "Shadow," abducts Dorothy, but the girl is rescued by the "Shadow" who explains the method of his revenge, only to learn that Marriott is not his father but his uncle.

Quite Sure To Satisfy Especially Those Who Like Them Swift

Box Office Analysis for the Exhibitor

Folks who like excitement in their entertainment will enjoy the second Snowy Baker offering, and if you show it you can make promises with regard to the action and it would probably be well to talk about its pictorial appeal, explaining that the picture was filmed in Australia. That should prove an added attraction.

In case you showed "The Fighting Breed," the first of the series made by Wm. N. Selig, you would do well to recall it and promise them more thrills in "The Shadow of Lighting Ridge." Catchlines can be used, such as: "He was known as 'The Shadow,' an outlaw, but his operations were confined solely to one man. See this most unusual method of revenge as carried out in the latest Snowy Baker production." Wilfred Lucas' name might also be mentioned to advantage.

"Melting Pot" Idea Planted In Canada

Ernest Shipman presents
"GOD'S CRUCIBLE"
W. W. Hodkinson

DIRECTOR ..... Henry MacRae
AUTHOR ..... Ralph Connor
SCENARIO BY ..... Faith Green
CAMERAMAN ..... William Thornley
AS A WHOLE.....Good variety of atmosphere and splendid cast
STORY.....Big idea but handling lacks unity. Adapted from the novel, "The Foreigner"
DIRECTION.....Has secured some good effects, but fusses too much with unimportant details
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
PLAYERS.....A very capable cast of well known players
EXTERIORS .....Splendid Canadian locations
INTERIORS ..... Average
DETAIL.....Unnecessary in parts and not enough at times
CHARACTER OF STORY.....Struggles and difficulties of foreigners in a new country. "Melting Pot" idea
LENGTH OF PRODUCTION.....5,950 feet

The cast is certainly the outstanding feature of this production, but somehow or other many of the roles are too insignificant for the actors. Wilton Lackaye certainly deserved more scope of action than the story allowed. Gaston Glass, the hero of "Humoresque," again plays a feeling role in which he carries his violin throughout the production, but his character is not as finely drawn as it was in the Fanny Hurst story. Edna Shipman has very little to do and Ann Sutherland is completely submerged in a minor servant girl role. William Colvin and Robert Haines, however, have very active parts and manage to tie together the various isolated themes of the story. The rest of the cast do good work.

The director has succeeded in creating a good deal of atmosphere around the immigrants as they reach Canada and also in their communities. A good deal of interest and color has been obtained by contrasting the foreigners to the British in Canada and one or two touches are added by introducing an Irish family and an Indian half breed. Some splendid locations were found in the Canadian Rockies.

The story is taken from the novel "The Foreigner," by the Rev. Charles W. Gordon, who writes under the name of Ralph Connor and is also the author of "The Sky Pilot." In "God's Crucible" the women are very much neglected—they almost don't exist except for the sake of a little forced romance that seems tagged to the main theme. The men are certainly more real. The theme deals with Russians who settle in Canada and suffer through the dishonesty of a grabbing leader and through race prejudice and hostility of the Canadians. Added to this main plot there is a father's sacrifice, a trial for murder, a nine strike and a race to the County Clerk's office for possession of the property. In the end the Russian violinist not only discovers a coal mine for himself but in a passive way also wins the affection of a titled English girl. The great lesson that this story would teach is that love and adventure know no racial boundaries and in Western Canada they are either cads or men. And love the residue of "God's Crucible," is a virtue that shatters all barriers.

This Theme Will Please A Good Many

Box Office Analysis for the Exhibitor

A good many of your people will no doubt be entertained by this production. Tell them of the Northern atmosphere and the foreigners that are planted in this location. Be sure and play up the cast, advertise the cast and title and mention the fact that the story in novel form is called "The Foreigner." It has had a fair circulation.

If you go in for catch lines something like this may probably attract. "In 'God's Crucible' hatred and prejudice are reduced to adventure and love."

If there is a foreign element in your section then make a special bid for their attention. Tell them about the idea of the story and invite them to see themselves as others see them.

Star Will Please Though Story Is Somewhat Unconvincing

Ethel Clayton in
"BEYOND"
Paramount

DIRECTOR ..... William D. Taylor
AUTHOR ..... Henry Arthur Jones
SCENARIO BY ..... Julia C. Ivers
CAMERAMAN ..... James C. Van Trees
AS A WHOLE.....Unconvincing story smoothly told and maintains interest despite vague probabilities
STORY.....Has to do with theory of communication with the dead; spiritualists will like it
DIRECTION.....Satisfactory usually; one or two instances of insufficient attention to detail
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Pleasing but role doesn't permit her to be happy for long
SUPPORT.....Charles Meredith too immovable a hero; others suitable
EXTERIORS ..... Not many
INTERIORS ..... Adequate
DETAIL ..... Fair
CHARACTER OF STORY.....Wife believed to be dead returns to find her husband married to another woman
LENGTH OF PRODUCTION ..... 5,248 feet

Probably because she can be so convincingly sad is the reason Ethel Clayton is so frequently cast for more or less sorrowful parts and in again in "Beyond," although the opening reels introduce her has a happy young wife, it isn't long before she is back on the old "suffering" track. "Beyond" has been adapted from Henry Arthur Jones' novel, and has for its main situation the theory of spiritualism—the heroine is constantly reminded of a promise to her deceased mother through frequent apparitions and voices.

This is all very well for folks interested in the idea presented, and to them "Beyond" is practically certain to prove interesting and entertaining, but on the other hand it is too full of improbabilities and too unconvincing to satisfy, even though it holds the attention remarkably well throughout and is adequately presented. Henry Arthur Jones has introduced the spiritualistic angle, but otherwise there is nothing very original and he has used some very old stock tricks in the development, such as getting rid of the superfluous wife by having her conveniently fall down stairs and kill herself.

The fact that the wife's promise to her dying mother to look after her wayward brother—causes her to be listed among the missing passengers of a wrecked liner is another unconvincing twist. She remains with her brother six months after his marriage in order to help him stay sober. She might have gotten out of it by bringing the couple to her home. Charles Meredith, as Miss Clayton's husband, behaves very strangely at times especially when he kisses the picture of his first wife immediately after the burial of the second, and a close-up shows him wearing a polka dot neck-tie. A title at this point reads: "Strange that I should do that (kissing wife No. 1's photo), just after burying Viva" (wife No. 2).

Geoffrey Southerne had only married Viva because she asked him to, for he still loved Avis even though they said she was dead. And when Avis does return and finds Geoffrey married to Viva she remains in the background until Viva dies and paves the way for a reunion.

If They Believe In Spirits They'll Like This

Box Office Analysis for the Exhibitor

Ethel Clayton has probably a loyal enough following to satisfy them with "Beyond" even though the story may not strike all her admirers as very good entertainment. It is of average quality, however, and despite the theory which it deals with, has an adequately maintained interest throughout and is smoothly told—facts which make up in a measure for some of the things which may not strike everyone favorably.

You could arouse considerable interest in the film by playing it up in connection with its spiritualistic angle. There are a good many people today interested in just this topic, and by means of a little extra exploitation and advertising it shouldn't be difficult to get them in. Say that "The spirits will meet at the blank theater on (date) in a picture called 'Beyond,' starring Ethel Clayton. The Paramount press sheet contains further suggestions.

Strikes Good Medium of Interest Despite Conventional Theme

Gladys Walton in

"THE ROWDY"

Universal

DIRECTOR ..... David Kirkland
AUTHOR ..... Hamilton Thompson
SCENARIO BY ..... Doris Schroeder
CAMERAMAN ..... Earl Ellis
AS A WHOLE.....Satisfying piece of light entertainment characteristic of the ingenue it stars
STORY.....Quite a conventional plot with presentation that makes up in fair fashion for lack of originality
DIRECTION.....Has secured good atmosphere and given star proper opportunities
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Repeats her usual manner of performing to satisfaction
SUPPORT.....Well selected for the most part; a slight inclination to overact on the parts of one or two
EXTERIORS.....Several very pretty coast shots
INTERIORS ..... Adequate
DETAIL.....All that is necessary; probably a few too many sub-titles
CHARACTER OF STORY.....Long lost child discovered by rich relatives just when she is happy with fisher folk
LENGTH OF PRODUCTION ..... 4,974 feet

Universal seems to be sticking pretty closely to the same thing in connection with the stories selected for Gladys Walton, probably because she is best suited to this particular line of portrayal and again in Hamilton Thompson's Saturday Evening Post story the star is confined mostly to romping around in truly kid fashion with one or two more serious moments that she handles well enough but she is unquestionably best suited to the lighter bits.

"The Rowdy" will please a good majority and especially admirers of Miss Walton, but the plot is liable to undergo criticism even from casual observers. There are one or two rather prominent implausibilities that aren't likely to be passed up. In the opening reel a child is found on a dock, evidently a victim of a shipwreck, but there is no explanation of the child's deliverance. Throughout the piece there are similar incongruities in evidence though they do not cause any misunderstandings as far as the story's telling is concerned. Hamilton Thompson's work lacks originality in every sense of the word, since it is based on an old time formula in which a locket plays an important part, with the usual side-trimmings consisting of a hero, rich relatives, a villain and the usual happy ending.

Director Kirkland has managed to make the piece attractive enough with interesting settings and a good coast atmosphere, with some first rate shots of a cod-fishing harbor and other good water pictures. A capable company supports the ingenue star suitably.

Capt. Dan Purcell and Mrs. Purcell rear Kit, a little child they found alone near their lighthouse, as their own child and all three are very happy until the rich Misses Hamptons, through a locket which Kit wears, claim the girl, now eighteen, as their niece. Kit goes to live the life of an heiress but is bored by the formality of society and longs for the old life and her sweetheart, Bert Kincaid.

The Hampton ladies are surprised by the return of their sister whose child they believe Kit to be. But it develops that the sister never had a child of her own and that she had given the locket to her maid and consequently Kit, not being a Hampton, is free to return to her foster parents and to Burt.

Suitable Average Attraction that Will Please Good Majority

Box Office Analysis for the Exhibitor

The average audience will accept "The Rowdy" as a satisfactory bit of light entertainment, and even though some of the familiar twists of its conventional plot are likely to be noticed, the general tone of the offering will carry it through without any particular dissension. If the star is a favorite so much the better. Play up her name in lights and tell them that in "The Rowdy" she again portrays a mischievous young girl with her usual vivacity and pleasant manner.

Universal will provide the necessary exploitation material and some stills are apt to attract attention if displayed advantageously in the lobby. Catchlines as well may be used and you might mention the fishing village atmosphere if your clientele has previously shown a taste for this type of production.

New Fox Co-Stars Have Appropriate Story Here

Edna Murphy and Johnnie Walker in
"WHAT LOVE WILL DO"
Fox

DIRECTOR ..... William K. Howard
AUTHOR ..... W. J. Migley
SCENARIO BY .....J. Strumwasser
CAMERAMAN ..... Victor Milner
AS A WHOLE.....First rate small town picture with splendid appeal for that type audience
STORY.....Not especially original but develops good heart interest and should please a good many
DIRECTION.....Very good for the most part; tells the story in straight-forward manner
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
STARS.....Are well teamed in this one and both do good work
SUPPORT.....Suitable; Barbara Tennant and Richard Tucker have prominent parts
EXTERIORS ..... All right
INTERIORS ..... Adequate
DETAIL ..... Correct
CHARACTER OF STORY.....Youth's regeneration brings about his reunion with mother he had never known
LENGTH OF PRODUCTION.....4,252 feet

The latest vehicle selected by the Fox organization for Johnnie Walker and Edna Murphy gives the co-stars parts that are evenly balanced and permits a more equal share of the honors. "What Love Will Do" is a story of regeneration with a romance woven in appropriately. It is especially well suited for small town trade and has a certain appeal for the patrons of the outlying districts. It has a degree of pathos, an effective heart interest and the kind of happy ending that goes big.

The idea in the main is not new and the development is rather obvious, but Director Howard has not wasted any time on unnecessary detail nor resorted to padding to try and disguise the plot, and even though it is not new and some folks will have a pretty good idea as to the outcome, still they are likely to be pleased with it. There are a few suitable comedy touches that offer good relief. They are used in connection with Richard Tucker's scheme of posing as a missionary for the purpose of collecting funds for himself. He pulls out a pair of dice with his handkerchief when starting a "sermon" and later when planning to rob the youth who has joined him and who is about to give his first "speech," he says: "Don't weaken; I'm expecting a lot out of you tonight." And he is—expecting to rob him of the $1,400 they have collected to save souls.

Richard Tucker gives a good performance as the would-be minister and Barbara Tennant as the mother has a rather sorrowful role which she handles very well. Glen Cavender makes a good deal of a very short part in the first reel.

Goldie Rowan leaves her husband, Abner, and little boy, Johnny, to elope with a newcomer in town, Herbert Dawson. Abner dies of a broken heart and twenty years later Goldie has lost all trace of Dawson in the distant city to which he brought her. Back home in Hillton Johnnie has grown to manhood without ambition other than that of killing the man who deprived him of his mother. Mary Douglas, daughter of the town minister, becomes interested in Johnnie and encourages him to do better things. Dawson, posing as a missionary, comes to Hillton and succeeds in collecting a large sum and takes Johnnie back to the city with him as treasurer of the funds, but with the intention of robbing him at the proper time. How Johnnie finds his mother, Dawson gets what's coming to him and the happy ending is told in the final reels.

Should Start Getting Them Admirers Among The "Fans"

Box Office Analysis for the Exhibitor

Folks who have become interested in the new Fox co-star combination will be satisfied with the third release, "What Love Will Do." It is particularly well suited to smaller town audiences and is sure to go big with them. Play up the mother love and heart interest and tell them it is a romantic story of regeneration.

Use catchlines such as "What can destroy the faith of a man in woman? What can restore it? See 'What Love Will Do,' the latest Fox production starring Edna Murphy and Johnnie Walker. Posters given good display will attract and lobby photos also. You can secure some slides to use prior to the showing, and if the operator will give the folks a chance to read them, they will be interested. Frequently the operator rushes through the slide announcements too hurriedly.

Some Short Reels

"Roaring Waters"—Universal

Type of production.....2 reel Canadian drama

This is a typical Canadian drama in which the hero is a member of the Royal North West Mounted Police, and the girl is lured away from her home by the bad man. Most of the action in this production takes place in the final half of the second reel. The story is a long time getting under way and very little happens until the finish. The climax shows the bad man and the girl in a canoe rushing through the rapids to the crest of the falls. The hero saves the girl and captures the villain by lassoing the canoe from the bank of the river. The photography is clear and adequate. The production as a whole presents nothing that has not been done before and is hardly up to the standard of this type of offering. The story does not move fast enough for a Western and the characters are hardly real enough for straight drama.

"Autoing Through Australia"—Austin Film Library, Inc.

Type of production.....1 reel travel

Europe, Asia and Africa have been many times presented on the screen, but so far very few films have come this way showing views in Australia. Landing in Sidney Harbor the camera records the banks of this little-explored continent before it travels inland. Rough and splendid scenery is recorded on the way to the Blue Mountains, and farm land is illustrated as typical of the lower hills. Besides the many scenic effects, this reel contains several shots that add a little variety to the subject. An old-fashioned ox-cart is shown and the rare wedge-tailed eagle, a native of this land, has been caught with the aid of a telephoto lens. On the way to Melbourne the camera runs into a thrilling fire of a eucalyptus forest. Several oddities of nature are recorded before the last shot shows a parting glimpse of the island. The photography is clear and many of the views are very artistically composed. This single reel travel is well balanced and would make a very suitable program filler, especially so, because of the few reels of this continent that in character is so like America.

"Kentucky Thoroughbreds"—Kineto Review No. 14

Type of production.....1 reel animal

Horse raising in Kentucky is the subject of this single reeler. The subject is introduced by first showing the Blue Ridge Mountains and the blue grass that makes horse raising possible in Kentucky. Blue ribbon winners are shown in pasture and many close-ups illustratnig the various breeds of horses appear in this reel. A young colt five days old is shown beside its mother and makes a very winning shot. Many of the famous race horses are shown in the field and on the track. "Jack Barrimore," "Richelist," "King Richelieu," "Lady Preston" and other famous thoroughbreds are shown in action. The Kentucky race course comes in for its share in this single reeler an dthe fina lshots show the Equine Cemetery in Kentucky and the graves of some of the world's fastest trotters. This picture would make a very suitable program filler and do well in localities near race courses or during the track seasons. The photography is clear and the subject quite instructive.

"By the Side of the Road"—Bruce-Educational

Type of production.....1 reel scenic

The charm of English country life is well illustrated in this reel. The camera travels through and records the fields, valleys and winding country streams. Rivers and lakes in the central part of England are also shown. It seems as though no picture of England could be complete without showing the home town of Shakespeare and the Shakespeare Memorial Theater. Some interesting shots of Wales are included in this entertaining scenic before it concludes with some very beautiful shots of the streams and rivers of the island. The photography is quite clear and some of the views are very artistically composed. As a whole it is one of the very best of the Robert C. Bruce European series and should go well where there is a demand for high class scenics.

"No Clothes to Guide Him"—Universal

Type of production.....1 reel comedy

There are several good laughs though nothing very startling in this single reeler featuring Bert Roach and Mary Philbin. The young man is confronted with his creditors and makes a very good though hardly original get-away. At the home of his girl he meets his rival, and after a little tilt he is thrown out of the house by the girl's father. When the young man gets home he is greeted by another creditor who takes away his clothes. The rest of the comedy is of the B. V. D. type, and most of the laughs come from situations built along this line. While the comedy is pieced together and made up of many ideas it is nevertheless quite lively and will get an average amount of laughs.

"The Science of the Soap Bubble"—Kineto Review No. 46

Type of production.....1 reel popular science

This is certainly one of the best popular science reels that has appeared upon the screen for some time. It played a week at the Capitol Theater in New York and attracted much attention. The subject is presented in such a manner that it is not only instructive but also very amusing. The surface of water in a jar is first analyzed and the surface film is shown to support a needle, iron wire and a watch spring, though if a drop of water is added the tension of the surface is reduced and the metal object will sink. After several experiments with the tension of the surface of water the soap bubble itself is introduced. A great variety of experiments are then recorded by the camera. The nebula theory is clearly illustrated by immersing a globule of oil in a salt solution and spinning it with the aid of a rod. The oil breaks up into separate drops, all revolving around the center globule, illustrating the motion of the planets around the sun. TThe remarkable clinging power of bubbles is illustrated when hydrogen is blown into a soap solution and the mass of airy soap raises in a column of about two feet in height. Many other amusing things are shown in this single reeler dealing with bubbles. The experiments are far from dry and are done in a manner so attractive that they will easily be understood by the layman. This reel is bound to become popular and is so novel that it would fit in well on any program.

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VOL. XVII No. 78 Sunday, September 18, 1921 Price 25 Cents

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Story by BRUCE THOMPSON

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The RECOGNIZED AUTHORITY

Vol. XVII No. 78 Sunday, Sept. 18, 1921 Price 25c.

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News of the Week in Headlines

Monday

First National may release 90 productions.

Adolph Zukor has not arranged to retire Famous Players preferred stock, despite report.

Loew and First National settle Cleveland grievances.

Tuesday

Thomas H. Ince to maintain four companies in coast studio.

Goldwyn to distribute Benjamin B. Hampton productions.

Los Angeles to have big exposition to last a month.

Wednesday

Paramount Week passes 1920 record of $1,000,000.

Sig Samuels and Lynch Enterprises settle differences in Atlanta over Chaplin series.

Watterson R. Rothacker finds Europe full of interest; reviews activities there.

Louis Mercanton, French producer, says America can't be beaten in picture making. Says foreign films will never supply more than 10% of programs.

Thursday

First National to hold monster "get together" in Detroit some time in October.

P. A. Powers says domestic raw stock manufacturers are threatened by German aggressions. Appeals to Washington for tariff relief.

Almost 100 entries in first metropolitan golf tournament.

International Reform Bureau denies $400,000 donation by steel man to combat films.

I. M. Lesser and Mike Rosenberg to have 20 independents making films.

Goldwyn to release "The Sportlight," new short reel.

Friday

Eastman Kodak and Allied "Labs" reach settlement. Eastman to stay out of field so long as foreign competition is nullified.

First National orders cancellation of all films showing Virginia Rappe as result of protest of M. P. T. O.

M. P. T. O. files brief on taxation in Washington. Asks for repeal of all measures.

Saturday

T. O. C. C. raises fund to aid East Side houses against attendants' union.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

GEORGE ARLISS

in "DISRAELI"

"A Distinctive Production"

THE motion picture version of "Disraeli," starring **Mr. George Arliss,** has been accorded a measure of praise seldom given to a screen production.

THE reviewers and critics of the trade and lay press have echoed the unified praise lavished by the public upon this production, emphasizing the dignity, charm and artistry of the work.

"DISRAELI" has commanded the respect, not only of those who consistently follow motion pictures, but also of vast numbers of persons who never before trusted themselves to seek profitable amusement in motion picture theatres.

IN view of this it is a privilege to express my gratitude to **Mr. Henry M. Hobart,** President of Distinctive Productions, Inc., for his master work as the producer of "Disraeli"; to **Mr. Arliss,** who steps gracefully into a position among the screen's greatest personalities; to **Mr. Henry Kolker,** the Director, for his individual achievement; to **Mr. Harmon Weight,** Mr. Kolker's skilled assistant, and to **Mr. Forrest Halsey,** who translated Mr. Louis N. Parker's play for the screen.

"DISRAELI" was undertaken in a spirit of the utmost sincerity, executed in a spirit of dignity and presented to the public without clamor.

APPRECIATIVE of the duty owed to lovers of that which is best in the art of motion pictures, and to the large following won by Mr. Arliss, we shall continue to make distinctive pictures, and shall offer the public nothing less than **distinctive productions.**

(*Signed*) ARTHUR S. FRIEND.

New York, September 15, 1921.

"Our Mary" and "Little Lord Fauntleroy"—Beat This as a Combination If You Can

Mary Pickford in
"LITTLE LORD FAUNTLEROY"
United Artists

DIRECTORS.....Jack Pickford and Alfred E. Green
AUTHOR .....Frances Hodgson Burnett
SCENARIO BY .....Bernard McConville
CAMERAMAN ..... Charles Rosher
AS A WHOLE.....A triumph for Mary. Slow at times, but charming. Great for children—of all ages, including grown-ups
STORY An American-born son of English peer whose charm makes all love him
DIRECTION.....Allowed earlier portion to drag, but finishes strong
PHOTOGRAPHY.....Probably the finest double exposures in the history of the industry
LIGHTINGS.....Splendid. Mary, as usual, perfectly lit. But all through lightings were unusually fine
STAR.....You know Mary. She's too sweetly pretty as a boy, but they will love her just the same
SUPPORT.....Uniformly fine. Claude Gillingwater gives a maghificent performance, but Kate Price and Joseph Dowling are good and Francis Marion has a bit
EXTERIORS.....Some splendid locations and good street stuff of old-time New York
INTERIORS.....Some of the finest sets ever built. Make you thing they were rooms in an old castle. A real triumph
DETAIL ..... Sometimes overdone
CHARACTER OF STORY.....The house that can't show this should close up
LENGTH OF PRODUCTION.....9,986 feet

Well, Mary's gone and done it again. Just made herself another great picture. Which will live for a lot of years because it can be played time and time again, year after year, and not grow stale. Because there will always be a lot of children growing up and a lot of the grown-ups will always like it.

Of course, "Little Lord Fauntleroy" is sweetly sentimental. It couldn't be anything else. And at times, in the earlier portion, in planting the atmosphere and characters of New York life years ago, it drags. Or ma be this is because there is so much atmosphere and characterization and so little action. But from when Cedric meets the grouchy old Earl things begin to happen, and the last three reels are strong enough to redeem the earlier weaknesses. The are sure fine. You see a great performance by Claude Gillingwater, and a great scrap between Mary and Francis Marion. Francis also is a boy. And they scrap all over the place until Francis apologizes for what she said of the old Earl. You see everything end happily and go out feeling a little kinder to humanity; a little better for having seen Fauntleroy and glad that you aren't too grown up to still love it. And they'll feel this way whether they are ten or twenty, thirty or forty, fifty or sixty. Men and women are but boys and girls grown up.

Mary isn't the perfect boy. She's too sweet and pretty. But she gets away with it to those who love her—and there are millions who do—and she shows she can handle a mother's part as "Dearest" Cedric's mother. At times stiff, but always cloyingly sweet and true to the character. Doug has shown her how to swagger. And in velvet clothes she is adorable as the little lord.

There are a number of fine sequences, notably where she brings all the poor children to the castle to dine, her fight with Francis Marion, and when she allows the Earl to use her shoulder as a prop, and takes him to the lining hall will get a roar. Claude Gillingwater gives the real performance of the production as the grouchy old Earl. And how Rosher has photographed him near the finish!

All the way the photography is fine. The double exposures are the very finest that have ever been made in the history of the business. A double is used occasionally by virtue of necessity. But when Mary kisses herself as Dearest, and hugs herself, and when both characters walk off together, on ahead of the other—well—it's almost uncanny. Hats off to Rosher.

The chief set, showing the interiors of the Dorincourt castle, are a marvel and delight to the eye. They are magnificent and must have cost a fortune.

This One Spells Dollars, Dollars and Yet Some More Dollars

Box Office Analysis for the Exhibitor

You know what Mary can do for you, don't you? You know better than anyone else. Well, in "Little Lord Fauntleroy" she will pretty nearly eclipse what she has done because there are thousands who remember Mrs. Burnett's book and who "love" the little Lord, who with his gallantry and sweetness made all who came near him adore him.

What between the title and Mary there isn't much left. You need no more. If they won't come in to see this combination they won't come. That's all there's to it.

If you feel you must talk about something, use the double exposure stuff. You can say it is the most wonderful that has ever been attempted, and that they will think there are two people working. It's great stuff.

Elaborate Entertainment Offered in Cecil DeMille's Biggest

Cecil B. DeMille's production
"THE AFFAIRS OF ANATOL"
Paramount

DIRECTOR ..... Cecil B. DeMille
AUTHOR ..... Arthur Schnitzler
SCENARIO BY ..... Jeanie MacPherson
CAMERAMAN.....Alvin Wyckoff and Karl Struss
AS A WHOLE.....Lavish entertainment that may well boast of its gala array of stars
STORY.....Has been adapted to fulfill requirements of the censor boards
DIRECTION.....The usual DeMille production, expensive and brilliant from beginning to end
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
PLAYERS.....An "all star" cast in every sense of the word; Wallace Reid, Gloria Swanson, Bebe Daniels and Wanda Hawley have the larger roles
EXTERIORS ..... Few but those are pretty
INTERIORS ..... Many large and gorgeous sets
DETAIL ..... Adequate
CHARACTER OF STORY.....A young husband nearly loses his wife through his desire to "save" wayward young women
LENGTH OF PRODUCTION ..... 8,630 feet

If exhibitors could see the crowds trying to gain entrance to both the Rialto and Rivoli theaters where "The Affairs of Anatol" is being shown, simultaneously they would probably not want to waste any time in booking Cecil DeMille's latest production, and if the demonstration accorded the picture's double showing in New York is to be taken as a criterion, it looks like a sure-fire money-maker.

But whether or not the evidently "with-the-censor-in mind" adaptation of Arthur Schnitzler's noted sensation is going to disappoint those who expect to find an exact reproduction of the original, is another matter. Jeanie MacPherson has made Anatol a thoroughly different young man than the hero of the novel and play, in that his "affairs" are the most innocent, soul-saving expeditions that could be imagined.

The usual DeMille extravagance of production make "The Affairs of Anatol" one of the year's "showiest" offerings. What with its numerous lavish settings and effects generally, it is surely a feast for the vision. M. Paul Iribe has designed some highly fantastic and original backgrounds such as those representing the "Cafe of the Green Fan" and "The Devil's Cloister."

Probably the feature's biggest attraction is the array of Paramount stars included in the cast, which contains undoubtedly more stars than have previously appeared in any single production. The title role is in the hands of Wallace Reid, who temporarily leaves off auto racing pictures to play Anatol. He's sure to please his admirers. Gloria Swanson is her usual superb self as the wife. Bebe Daniels, as Satan Synne, conforms ideally to the required restrictions on vamping, while Wanda Hawley can hardly be blamed for not throwing away the "rotten" jewels given her by Theodore Roberts. Agnes Ayres must have found it necessary to lock up her sense of humor when Wallace Reid and Gloria Swanson gave her "first aid" for drowning. The scene in which Reid breaks up the furniture surely ran up the production cost especially if there were re-takes.

Anatol's first affair is to save a girl whom he knew as a child from her present high living. His second is to save Annie Elliott, a young wife attempting suicide because her husband has discovered her theft of the church funds, and before the reconciliation Anatol nearly succumbs to the wiles of Satan Synne, outwardly an adventuress, but really the devoted wife of a war hero.

Should Satisfy the Box Office Everywhere

Box Office Analysis for the Exhibitor

There's several reasons why "The Affairs of Anatol" should prove a real box office attraction, and judging from the numbers that came out to see it in New York its success would seem certain. It is about the most lavish of the Cecil DeMille productions. You can promise something mighty good to look at and several scenes that offer spectacular entertainment. In case they may expect to see the original Arthur Schnitzler play it might be well to use the press sheet line "suggested by Arthur Schnitzler's play of the same name."

The cast is sure to bring them in and the posters and stills that are available will probably be all the advertising necessary. Paramount exchanges will supply you with a 300-foot trailer, another effective means of exploitation. It should make the box office prosperous.

One of the most exquisite creations the screen or stage — or the entire art world itself — has ever seen

MARY PICKFORD

in

"Little Lord Fauntleroy"

A picture that will ever delight lovers of things beautiful. From Frances Hodgson Burnett's famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY JACK PICKFORD AND
ALFRED E. GREEN

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

A clean sweep across the country!

New York, Boston, Chicago, Los Angeles and San Francisco all report

AN OVERWHELMING AND SENSATIONAL SUCCESS FOR

DOUGLAS FAIRBANKS'

superb production

"The Three Musketeers"

BASED ON THAT IMMORTAL NOVEL BY ALEXANDRE DUMAS

Adaption, Costuming, Research under
EDWARD KNOBLOCK

Direction under
FRED NIBLO

Photography under
ARTHUR EDESON

UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

D.W. GRIFFITH'S "WAY DOWN EAST"

offers you this opportunity too—

MARK STRAND
"A NATIONAL INSTITUTION"
BROADWAY at 47th ST.
NEW YORK CITY

MOE MARK
PRESIDENT & GEN'L M'G'R

OFFICE OF THE
MANAGING DIRECTOR

Sept. 12th, 1921

Mr. Hiram Abrams, President,
United Artists Corporation,
729 Seventh Avenue,
NEW YORK CITY.

Dear Mr. Abrams:-

You will be gratified to hear that we have proved to our full satisfaction that D. W. Griffith's "WAY DOWN EAST" is just the same overwhelming attraction in the motion picture theatres as it was when presented personally by Mr. Griffith in the regular theatrical houses.

We opened it here yesterday to tremendous business. The long run that "WAY DOWN EAST" had at the 44th Street Theatre was the best kind of advertising, so far as the motion picture theatres that will now run it, are concerned. "WAY DOWN EAST" comes to the exhibitors of the country with the greatest advance campaign and good will that any production, theatrical or otherwise, ever had.

With kindest personal regards, I am,

Sincerely yours,

MANAGING DIRECTOR

JP-K

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

Aaron Jones Of Chicago Says:

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HIRAM ABRAMS

PRESIDENT UNITED ARTISTS CORPN 729 SEVENTH AVE NEWYORK NY

IT IS MY HONEST OPINION THAT GEORGE ARLISS IN DISRAELI IS ONE OF THE FINEST HIGH CLASS PRODUCTIONS IT HAS EVER BEEN MY GOOD FORTUNE TO VIEW THE PUBLIC AND CRITICS HERE IN CHICAGO ARE ALL UNANIMOUS IN THEIR PRAISE AND ARE HOLDING THE PICTURE UP AS AN EXAMPLE FOR OTHER PRODUCERS CONGRATULATIONS

AARON JONES...

"A Distinctive Production"

Plenty of Action and Thrills in Colorful Picture

Nell Shipman in

"THE GIRL FROM GOD'S COUNTRY"

F. B. Warren Corporation

DIRECTORS....Nell Shipman and Bert Van Tuyle
AUTHOR ..... Nell Shipman
SCENARIO BY .....Nell Shipman
CAMERAMAN .....J. B. Walker
AS A WHOLE.....Unusual production of the great outdoors well seasoned with romance, mystery and thrills
STORY.....Runs along serial lines. Contains many surprises and allows for much athletic work on the part of the star
DIRECTION.....Good. Uneven in spots
PHOTOGRAPHY.....Clear and good. Some unusual shots
LIGHTINGS ..... Fair
STAR.....Carries dual role from start to finish. Does attractive work with wild animals and introduces some novel aeroplane thrills
SUPPORT.....Includes Edward Burns, Al. W. Filson, George Berrell and Walt Whitman. Character work good
EXTERIORS ..... All good
INTERIORS.....Correct. One or two very modern sets
DETAIL ..... Fair
CHARACTER OF STORY.....Girl from North woods comes down to California and meets with adventure, romance and enemies. Saves plans of stolen invention and wins Trans-Pacific air race
LENGTH OF PRODUCTION.....About 7,000 feet

There is certainly enough romance and thrills in "The Girl from God's Country" to have filled a full-sized serial. So wide a range of material does it contain that with very little filling it would easily have made a production of fifteen episodes. As it is "The Girl from God's Country" is crystalized romance and drama condensed in a single offering. The story is not so much based upon a single plot, but deals rather with the many hair-raising adventures that are crowded into the single life of the daring girl from the North woods.

Many new thrills are introduced into this offering and the old hackneyed tricks carefully avoided. This, added to the general form that the picture takes, makes it unique and out of the ordinary.

With the aid of a good deal of clever double exposure photography and well-timed camera work Miss Shipman is able to play against herself in a most amazing manner. On one hand she takes the part of Neeka, a girl of kindly though primitive instincts, and on the other hand she takes the part of a society girl from the city. They clash in many scenes and go through a very realistic fight at one point. Many will wonder how it was accomplished.

Walt Whitman, in the cast, creates a splendid character study of the old inventor who has partly lost his memory. Edward Burns does good work in a difficult role, playing opposite Miss Shpiman. George Berrell and Lillian Leighton create two interesting backwoods characters and add much color to the production as a whole.

In an early reel of this varied production Miss Shipman introduces some very amazing wild animal work. She pets and feeds leopards, bears, wild cats—in fact, everything from a skunk to a lion. Among the thrills are included a fire, a rescue of a drowning man, an earthquake, a jump through a glass roof from an aeroplane, a race in the air, a parachute jump, a fight in the sea and an aeroplane transfer rescue. And these are only a few of the tense moments in this thrill-a-minute production.

Adventures on Land, Air and Sea Will Please Them

Box Office Analysis for the Exhibitor

If your people are growing a bit tired of problem plays and are seeking something that is different and at the same time filled with excitement, romance and a touch of mystery, they will probably like this production. If they are attracted to serials and like thrillers they will surely like this one.

In presenting this to your people you can safely tell them that this picture contains a thrill a minute. Mention some of these events and talk about the wild animals and the dual role of the star. Perhaps some of them will remember "Back to God's Country."

The F. B. Warren pressbook presents some good advertising ideas and a clever teaser campaign in connection with this production.

A strong favorite returns to the Fox fold.

WILLIAM FOX
presents

DUSTIN FARNUM
in
The PRIMAL LAW

A thrilling story of adventure and mystery in the West.

Story by E. Lloyd Sheldon · Scenario by Paul Schofield · Directed by Bernard Durning

One of the Most Interesting Films of This Kind Ever Seen

Martin Johnson's
"JUNGLE ADVENTURES"
Exceptional Pictures Corp.

DIRECTOR ..... Martin Johnson
CAMERAMAN ..... Martin Johnson
EDITED AND TITLED BY ..... Arthur Hoerl
AS A WHOLE.....A picturesque and thoroughly interesting and intimate photographic trip into the wilds of Borneo
STORY.....A filmed narrative, beautifully presented and exceedingly well photographed; of especial entertainment and educational value
DIRECTION.....Apparently had unusual influence over the players—native and animal inhabitants of a savage island
PHOTOGRAPHY ..... Excellent, often remarkable
LIGHTINGS ..... Natural effects; good
PLAYERS.....Ethiopians, orang-outangs, elephants, bears, crocodiles, cranes, herons and other animals, most of them performing unknown to themselves
EXTERIORS ..... Beautiful
INTERIORS ..... None
DETAIL ..... All that is required
CHARACTER OF STORY.....Very interesting photographic record of Mr. and Mrs. Johnson's exploration of the Borneo jungles
LENGTH OF PRODUCTION.....About 5,000 feet

"Jungle Adventures" is the first important photographic expedition made by Martin Johnson and Mrs. Johnson since "Among the Cannibals of the South Pacific," which was released in the summer of 1918, and after seeing the latest production you're liable to think that they are too few and far between. "Jungle Adventures," a picture without plot or players—as we know them—but consisting merely of a series of pictures depicting the life of the natives of Borneo and best of all, pictures of the wild animals that inhabit the jungles, taken in their own environment usually without their consent.

Besides being an unusual offering, inasmuch as the obtaining of these exceptional pictures is concerned, the Johnsons' production has an artistic, entertaining and educational value that is unmistakable—artistic in that, besides the natural beauty filmed, the photography and camera work is high grade. This is particularly noticeable in observing the variety of angles from which scenes are shot. Those of the explorer's floating home taken at different stages of the journey are quite beautiful. The picture is educational inasmuch as it takes you to a land that you are never likely to see in reality, and is a fine example of the old saying, "one half of the world never knows how the other half lives."

The picture opens with a prologue in which Mr. and Mrs. Johnson are entertaining guests with an account of their trip, followed by the actual pictures. The early reels deal with the happenings prior to the arrival at the jungle—interesting bits pertaining to the peoples, and their manner of living, together with many interesting shots taken from the little boats which carried the party down the river to its destination. The capture of a crocodile is only one of the thrills.

The most unusual feature of the production is the remarkable pictures obtained of the jungle dwellers taken in their natural surroundings. Those of an orang-outang performing on a trapeze of vines are truly wonderful. There are innumerable close-ups of strange wild creatures, such as a little fellow that looks just like the Teddy bears so popular with youngsters, and other unfamiliar animals.

Arthur Hoerl has edited and titled the film and his intimate chats that connect the various divisions help make the picture the definite entertainment that it is.

Properly Handled Should Make Money

Box Office Analysis for the Exhibitor

This will make money for you if you go about it in the proper spirit. With a little intelligent exploitation you can make it go big. You have a large variety of talking points, and especially the fact that "Jungle Adventures" is first of all a novel offering and something that they can't see every day in the week. Play it up from an educational as well as entertaining standpoint. Tell them they'll enjoy the trip as much as if they had actually experienced it. Tell them to surely bring the kiddies—who will eat it up.

"Roxy," in presenting the picture at the Capitol, decorated the lobby with caged birds and a monkey, and the same stunt should prove attractive everywhere. "Polly Wants a Cracker" always gets attention and if you can only secure talking parrots, they will do the trick. You can be liberal with promises and any expense incurred in putting the film over should be amply repaid by the box office receipts if you go about it in the right way. It's pictorial side will appeal to everyone.

Fine Audience Appeal In Marie Prevost's First Feature

Marie Prevost in
"MOONLIGHT FOLLIES"
Universal

DIRECTOR ..... King Baggot
AUTHOR ..... Percival Wilde
SCENARIO BY ..... A. P. Younger
CAMERAMAN ..... Bert Glennon
AS A WHOLE.....Undeniably the kind of thing that appeals strongly to regular patronage
STORY.....Very light and airy piece with romance that skims the surface; has the happy ending
DIRECTION.....Keeps the star in the foreground all the while and generally satisfied the audience's desires
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
STAR.....Screens perfectly and has attractive personality
SUPPORT.....Marie Crisp quite wholesome and pleasing; Clyde Fillmore not a striking hero
EXTERIORS ..... Good
INTERIORS ..... Adequate
DETAIL ..... All right
CHARACTER OF STORY.....Baby vamp decides to marry man who wouldn't be vamped and she refuses him when he does propose
LENGTH OF PRODUCTION ..... 4,468 feet

The story of "Moonlight Follies" is about as slight as it could be and still retain a continuity, and yet Universal's first feature starring Marie Prevost is sure to delight a good majority of the picture-going public, inasmuch as it is good to look at and composed of a variety of scenes that make up what is generally called good entertainment.

In introducing Marie Prevost as a star and giving her a role similar to the kind usually portrayed by a familiar comedienne, Universal has not only shown good judgment but keen foresight. Miss Prevost has a likeable personality and an ability to put over this particular sort of part in an interesting fashion. She screens especially well and is really beautiful. In "Moonlight Follies" she hasn't much of an opportunity to display the bathing suits, which, together with her fame as a swimmer and diver, have already made her familiar with audiences. There is just one sequence which brings the star near a pool but she gets no further, possibly due to required cutting. But the flash of her figure—oh, boy! Marie Crisp is a pleasing figure in the supporting cast, but the male members, George Fisher and Clyde Fillmore, aren't very well suited.

Director Baggot has kept the star in the foreground almost completely and allowed her every opportunity to gain admirers through her first feature. On the whole he has succeeded in making a nice entertainment without very strong material.

Nan Rutledge had a will of her own from the time she was a baby and when at nineteen she decided to marry Tony Griswold, a young man in her father's employ, she was bound she'd succeed. But even moonlight and bathing suits failed to lure Tony and the proposal that Nan was forcing failed to be forthcoming. One day he finally tells Nan what he thinks of her gay friends and "as for you—" he says. Thereupon Nan determines to make him propose but intends refusing.

Tony has a pet dog which foolishly runs in front of a truck and breaks a leg. Nan rushes to the animal, takes it into the house and bandages the leg. This touches Tony's heart and he immediately falls in love with Nan. She returns his love but firm to her resolve says "No." Later Tony carries her off to his mountain cabin and a few caveman tactics bring Nan around to say "Yes" of her own accord.

Star Is Sure To Gain Admirers With It

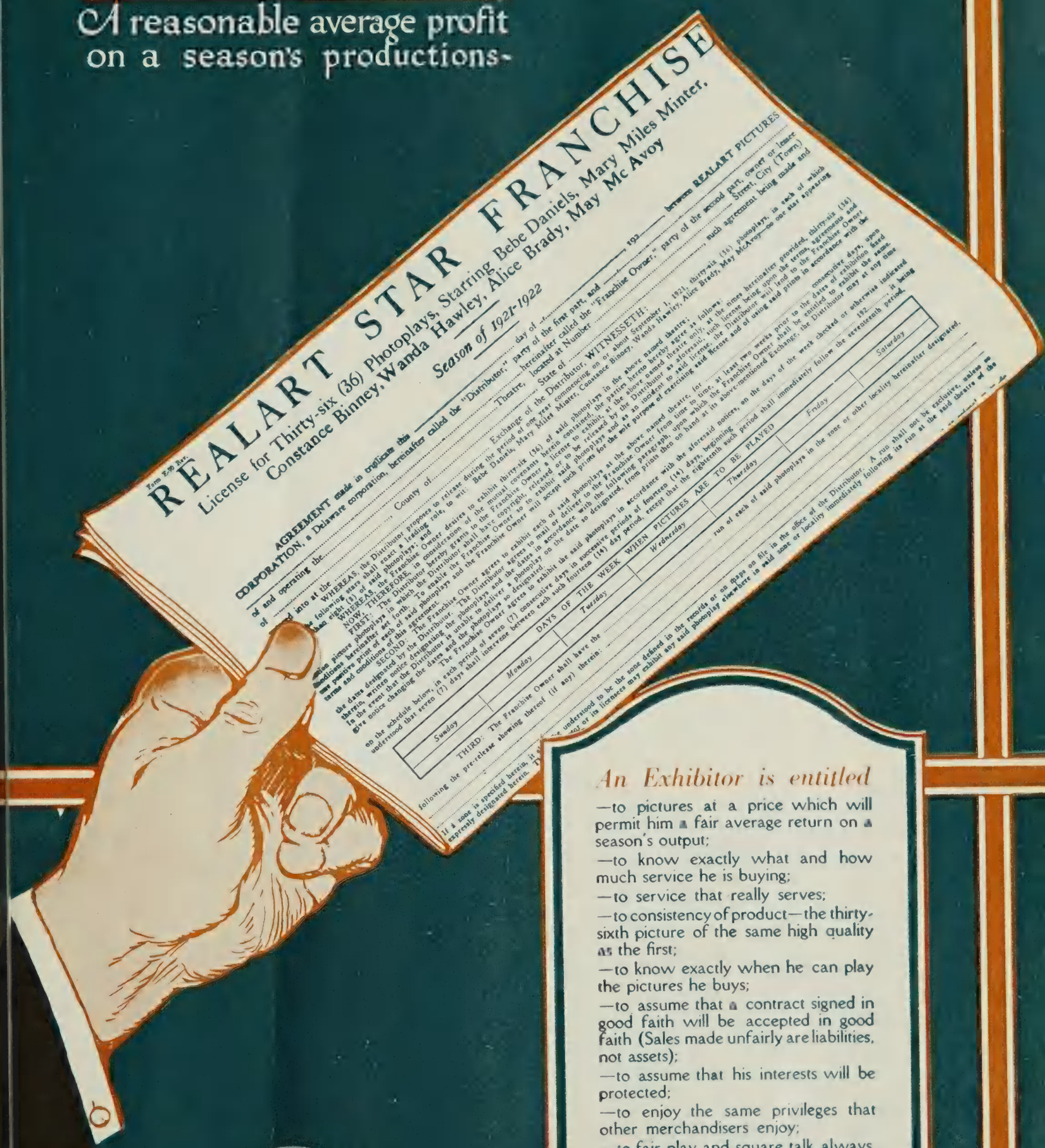
Box Office Analysis for the Exhibitor

This ought to make a nice bit of money for you, inasmuch as it is the kind of thing a good majority of your patrons like—nothing much to it and yet it's good entertainment. You will do well to get them interested in the new star and her first feature production, "Moonlight Follies," an attractive title by the way, which can be played up effectively with exploitation through lobby decoration and catchlines.

Remind them of the star's work in the Sennett pictures and inasmuch as Universal will continue making features starring Marie Prevost it would be advisable to play up her initial offering to some extent. For catchlines you might use: "She was a baby vamp but it took a caveman to win her hand." Or, "There's more than one way of winning a husband. See how Marie Prevost does it in 'Moonlight Follies,' her first Universal feature."

Realart's Guarantee:

A reasonable average profit on a season's productions-



REALART
PICTURES CORPORATION
469 FIFTH AVENUE-NEW YORK

CONSTANCE BINNEY
in
The CASE *of* BECKY

A powerful picturization of Edward Locke's famous stage success in which David Belasco starred Frances Starr in the same dual role

Directed by Chester M. Franklin
Scenario by J. Clarkson Miller

CAN a girl have two souls—one good and one bad?

A demon and an angel had possession of a beautiful girl's soul, and as each conquered for the moment, her character changed from that of a lovable girl to that of a virago.

Powerful drama—mystery that startles you—suspense that bears you breathless from one big scene to another—a charming love idyl—and one of the greatest fight pictures ever filmed, not the brutal battle of clubs and fists, but a far more terrible one in which two hypnotists struggle for the soul of a young girl—that's what you give your audiences when you show them "THE CASE OF BECKY."

The story of one man's power for good and another man's power for evil in a young girl's mind. It thrills you, it haunts you, it fascinates you as completely as "Trilby" and "Dr. Jekyll and Mr. Hyde combined!

Sign your Franchise now, and get an early playing date!

As a play "The Case of Becky" made a fortune for David Belasco. As a picture it will make money for every exhibitor who owns a Realart Star Franchise.

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

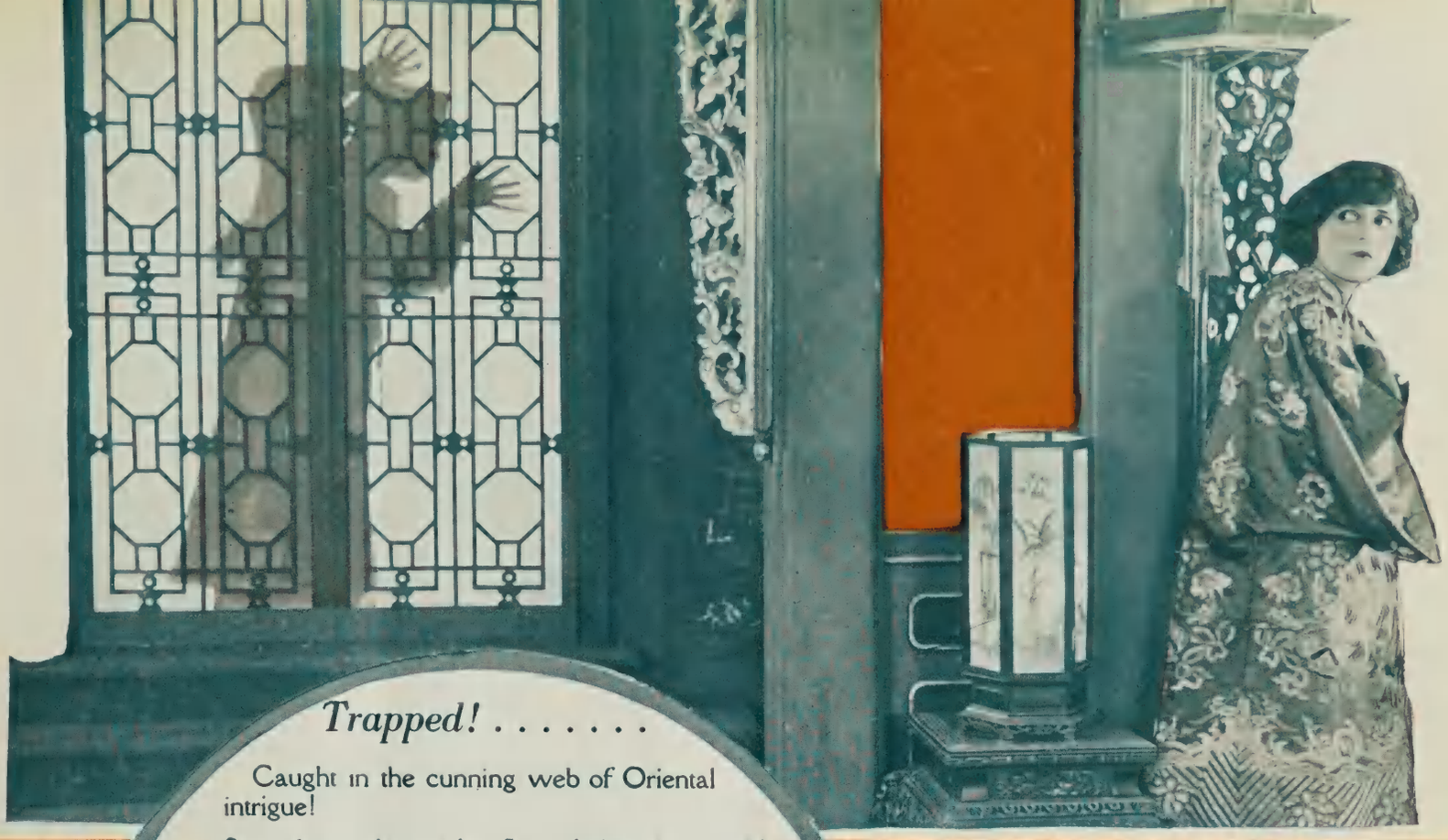
ALICE BRADY

in "DAWN OF THE EAST"

Trade Mark Reg. U. S. Pat. Off.

Scenario by
E. LLOYD SHELDON

Directed by
E. H. GRIFFITH



Trapped! . . . . . .

Caught in the cunning web of Oriental intrigue!

Struggle as she might, flee whither she would, she could not escape the shadow of the clutching fingers that stretched even across the seas to America.

What would you do to save the life of one you loved?

Would you pledge yourself to marry a yellow man?

Would you fight like a tigress when at last you were driven at bay?

Here is a story of love, adventure and intrigue on the shores of the Yellow Sea—a picture to stir one's blood—with its gorgeous settings tinged with the color and mystery of the East.

Never has Alice Brady had a more thrilling opportunity for her glorious emotional ability—a more colorful background for her dramatic powers.

This picture is included in your Realart Star Franchise

ALICE BRADY *in* "DAWN OF THE EAST"

MAY McAVOY

"WONDER GIRL"

in

"A VIRGINIA COURTSHIP"

From the play by
EUGENE PRESBREY
Directed by
FRANK O'CONNOR
Scenario by
EDFRIDA·BINGHAM

"A Virginia Courtship" is one of "Realart's Thirty-Six"
Your Franchise is ready for you!

A VIRGINIA COURTSHIP.

The title gives you the recipe—the recipe for full houses. It's like a mint julep—full of fragrance, refreshment and *punch!*

The picture is based on the famous play of the same name by Eugene Presbrey which achieved such popularity in the days shortly before the Spanish War, and is remembered along with "The Old Homestead" and other favorites of that time.

The fire-eating colonel who still fought duels, the ancient quarrel of the Fairfaxes and the Llewellyns, the single-handed battle of the heroine with a band of counterfeiters, and the romance of a lovely girl and a manly boy—all of these appeals—plus the flawless emotional acting of May McAvoy make this a picture that is a crowd-builder.

Get your share of prosperity now with a Realart Star Franchise.

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

PRESS OF
THOS. B BROOKS
NEW YORK

lart's Service Slate

The names written below are those of the men in charge of R... Service Stations. One of these service stations is near you. The man in charge of it is equipped to afford you at all times service that really serves. He is there to look out for your interests, to attend to your orders, to give you prompt deliveries, to send you prints that are in first-class condition, to answer your inquiries with promptness, to provide you with exploitation helps; and to give you what you want when you want it.

He has your Realart Star Franchise ready for you. Get in touch with him at once!

Exchange	Manager	Address
Atlanta	Joseph L. Marentette	97 Walton St.
Boston	Walter R. Scates	5 Isabella St
Buffalo	Harry E. Lotz	254 Franklin St.
Charlotte	M. W. Davis	28 West 4th St.
Chicago	Harry W. Willard	845 South Wabash Ave.
Cincinnati	Mark Goldman	Film Exchange Bldg. Pioneer and B'way.
Cleveland	James B. Reilly	200 Bangor Bldg. Prospect Ave E.
Dallas	L. E. Harrington	1924 Main St.
Denver	John N. MacMeekin	1742 Glenarm St
Detroit	Ralph B. Quive	303 Joseph Mack Bldg
Kansas City	David R. Blyth	Film Exchange Bldg 17th and Main Sts.
Los Angeles	Oren J. Woody	922 South Olive St
Minneapolis	M. E. Maxwell	801 Produce Exc. Bldg
New Orleans	Truly B. Wildman	944 Perdido St.
New York	Lester W. Adler	130 West 46th St
Omaha	Sherman J. O'Brien	1216 Farnam St
Philadelphia	Albert N. Eden	253 North 13th St
Pittsburgh	James S. Hommel	1018 Forbes St
St Louis	Floyd Lewis	3626 Olive St
San Francisco	Ben J. Simpson	209 Golden Gate Ave.
Seattle	Paul R. Aust	2012 Third Ave.
Washington	Louis Reichert	806 Mather Bldg. 916 F. St. N.W.

REAL ART PICTURES

Trade Mark Reg. U. S. Pat. Off.

REALART
PICTURES CORPORATION
469 FIFTH AVENUE-NEW YORK

Dustin Farnum Has Good Attraction in First Fox Production

Dustin Farnum in
"THE PRIMAL LAW"
Fox

DIRECTOR ..... Bernard Durning
AUTHOR ..... E. Lloyd Sheldon
SCENARIO BY ..... Paul Schofield
CAMERAMAN ..... Lucien Andriot
AS A WHOLE.....Western atmosphere with good heart interest and rather potent audience appeal
STORY.....Quite a good deal of plotting but it contains the action and interest to put it over
DIRECTION.....Very good for the most part; has gotten in effective variety of interests
PHOTOGRAPHY ..... All right
LIGHTINGS ..... A few dark interiors
STAR.....Gives a first rate performance in a part to which he is well suited
SUPPORT.....All render able assistance; little Frankie Lee sure to please; Mary Thurman leading lady
EXTERIORS ..... Some pretty shots
INTERIORS ..... Adequate
DETAIL ..... Requisite
CHARACTER OF STORY.....Crooks attempt to force ranchman to sell property because they know it contains oil
LENGTH OF PRODUCTION ..... 5,320 feet

"The Primal Law" is Dustin Farnum's first release since his return as a Fox star, and in E. Lloyd Sheldon's story Farnum has a role with thoroughly suitable opportunities and an all around appropriate vehicle for his particular personality. It is a picture with a none too original story, but consisting of material that furnishes good audience appeal with heart interest, good action and touches of pathos well distributed. And back of it all is a western atmosphere, not the wild and woolly variety, but in the way of backgrounds and other generalities.

The plot is a more or less complicated one with the usual entanglements that pile on until the solution at the climax. And they manage pretty well to keep you guessing until the proper time. There are a few thrills of which the one where little Frankie Lee slides down a steep embankment while trying to catch mountain goats is the best. The raid on the ranch is milder but affords some action. There's one or two instances of poor cutting in the film.

The star gives a very good performance and although he shows one good fight, a fine chance for action is lost in the last reel where you are just shown the results of the battle. The participants are obviously made up to look like they had been fighting. In fact the whole scene is plainly staged. Frankie Lee is an interesting youngster and is sure to delight the young element. Philo McCullough is adequate as the villain.

When Brian Wayne's partner, Carson, dies, Brian promises that Carson's son, Bobbie, will never get into the hands of the mother who deserted the child and his father. LaBelle, the mother, is a dancer in a cafe not far away. Travers, a would-be promotor, is behind a gang of crooks trying to force Brian to sell Willow ranch, the property of Brian and Bobbie, who has inherited his father's share. Brian finally agrees to sell until he learns that the property contains oil and discovers the reason for the anxious purchase. Travers manages to conceal his connection with the affair and pretends to be Brian's friend even to starting a company to operate the oil wells.

Travers resorts to inspiring LaBelle to ask for the custody of her son so that he can rob the boy of his share of the ranch, but Brian learns of Travers' perfidy in time to prevent any further scheming. And Brian marries Janice, whose father Travers had tried to use in his scheming.

You Will Offer Them an Interesting Western

Box Office Analysis for the Exhibitor

Even since he stopped appearing on the regular list of Fox releases Dustin Farnum has made enough features to keep him before the public so that his return as a Fox star need not necessitate your introducing him to your folks unless you have not played his pictures before. You can tell them he is a fine type for western parts and that in "The Primal Law" he has a role especially well suited to his personality. They're quite sure to like him. Also talk about the work done by Frankie Lee in this picture. The younger people of your audience will find a real pleasure in his performance.

"The Primal Law" will be liked wherever they like westerns and you can be assured of a more or less definite audience appeal. Catchlines can read: "In the west 'The Primal Law' is the bond of friendship. See how it is violated in Dustin Farnum's picture at the blank theater."

Titles Plus Demure Madge Kennedy Put This Over

Madge Kennedy in
"OH, MARY, BE CAREFUL"
Pioneer Film Corp.

DIRECTOR ..... Arthur Ashley
AUTHOR ..... George Weston
SCENARIO BY ..... Not credited
CAMERAMAN ..... William Fildew
AS A WHOLE.....Typical Madge Kennedy type of picture, light, fluffy comedy appeal
STORY.....Somewhat thin, based on everlasting desire of Madge to flirt with every male who happens along
DIRECTION ..... Fair
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Generally good
STAR.....Gives here usually airy, fluffy, demure performance
SUPPORT.....Few outstanding types but generally adequate
EXTERIORS ..... Good; several beautiful shots
INTERIORS ..... Adequate
DETAIL.....Good. Rupert Hughes' titles make it worth while
CHARACTER OF STORY.....Sweet, clean entertainment good for any type of house
LENGTH OF PRODUCTION.....About 5,000 feet

If you have ever handled a Madge Kennedy production you will have a very fair idea of what "Oh, Mary, Be Careful!" contains in the way of entertainment. Madge Kennedy, demure, cute and of a type all her own, manages to do quite well in a very thin part in a very thin story, and is materially helped along by the excellent titles written by Rupert Hughes.

There isn't very much to the story which shows how Madge, as Mary Meachem, flirts with everything that wears pants and loves to do it. She is only a slip of a college girl but her baby vamp stare manages to bowl over members of the Glee Club, the hard-skinned flinty old lawyer who holds a mortgage on her aunt's home, three or four young fellows who think she has a million, and finally ends, after flirting with a half dozen, not excluding the boob who drives the village express, and decides she really loves good-looking George Forth, who appears as the forester.

Now this does not sound much like a story. But Rupert Hughes' titles cover up many of the weaknesses and a lot of them will give many laughs. The titles particularly make the picture worth while. Since he has prepared these titles Hughes has become identified with a number of important successes as a director and author. And this should be mighty good material to cash in on.

When this picture was made Miss Kennedy and the other girls in the company wore long skirts, but inasmuch as the new styles from Paris show the skirts longer than heretofore, the chances are that your audiences will not know the difference but will really think this is a timely picture. There is one inconsistency which should be corrected. The title indicates that the home of the maiden aunt is in Virginia, and immediately they flash a shot of the old Colonial homestead with a lot of palm trees along the driveway. There are no palms in Virginia. This title can easily be changed. Generally speaking, the supporting company does good work, the most notable members of which are George Footh, Martha Harris, as the old maiden aunt, and a number of others not so well known.

Play Up Star and Rupert Hughes—These Should Get Them In

Box Office Analysis for the Exhibitor

You had better stick to these two and forget Madge Kennedy, who has a following of her own because of her demure personality, and Rupert Hughes, whose name should be cashed in on particularly because of his recent notable success with Goldwyn in "The Old Nest." Hughes also will be remembered by those who love comedy by "Scratch My Back," but "The Old Nest," which is now doing exceedingly well and is particularly liked, will give you an opportunity to use his name to excellent advantage, especially to those who follow the names of those in the limelight.

You had better stick to these two and forget in your talks about the story because it is a little too thin to get away with, but the titles will surely get you by. Many of them are sure fire for a chuckle, the kind of a little noise that ripples through your audience—which always spells success.

For catch lines you have many interesting angles especially that of the flirtatious line. Something like this: "She flirted with everything that wore pants. but see what happened to her in the end. See how Madge Kennedy's ankle failed to attract the only man she loved. And it's a pretty ankle. See it at the Blank Theater."

At intervals a "flash" picture with spectacular big scenes and a lot of thrilling melodrama comes into the market and "cleans up" for every exhibitor who books it. "Good and Evil" in its swiftly moving six reels will score this kind of record everywhere.

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"GOOD and EVIL"

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Edited by - - - DOTY HOBART
Art Titles by - WARREN NEWCOMBE

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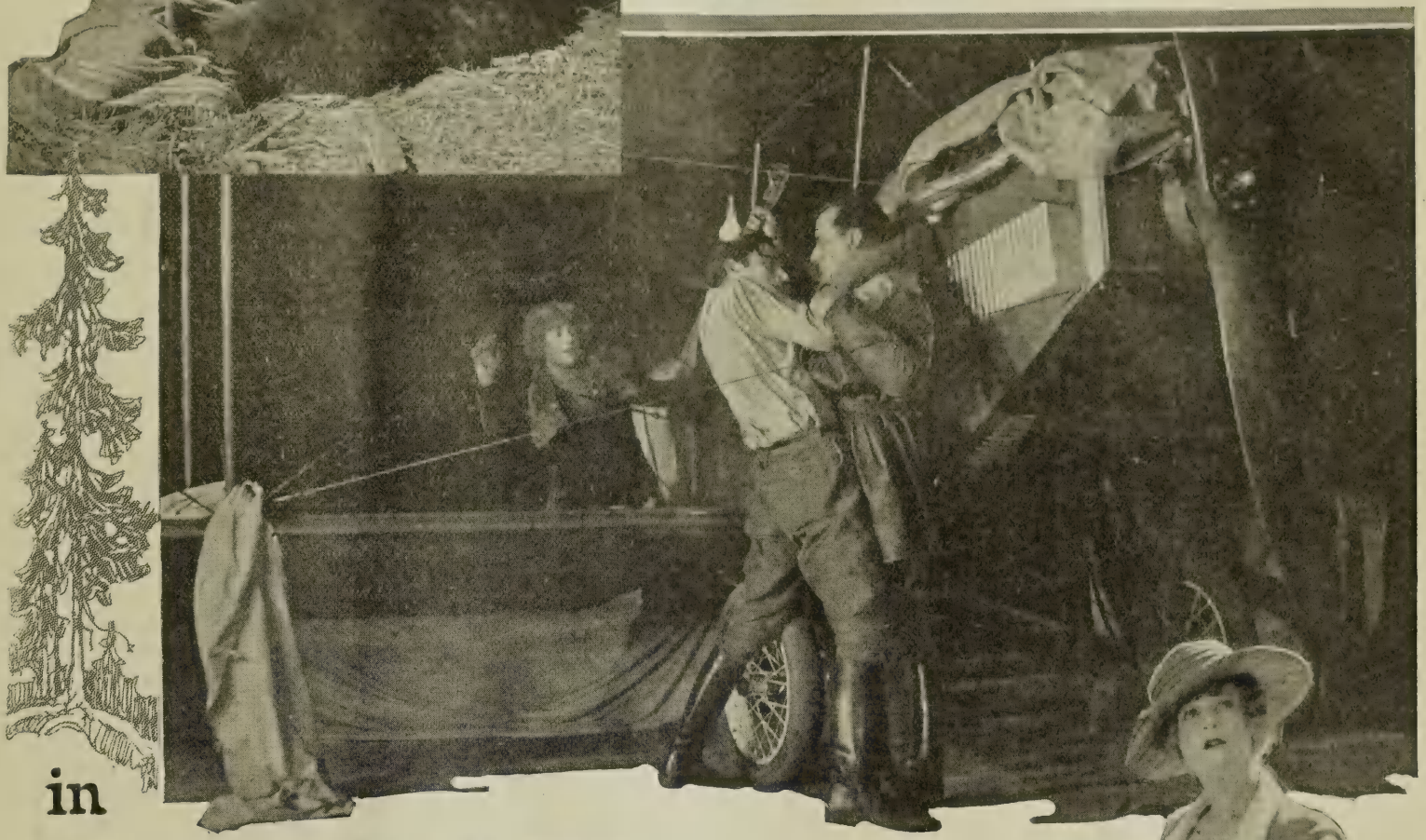

in

The Girl From God's Country

Written by Miss Shipman

Directed by Nell Shipman and Bert VanTuyle

The nation's biggest first-run accounts, remembering the drawing power of the previous Nell Shipman successes, are immediately booking "The Girl From God's Country."

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Pure Melodrama With The Accent On The "Melo"

William Duncan and Edith Johnson in
"STEELHEART"
Vitagraph

DIRECTOR ..... William Duncan
AUTHOR ..... Not credited
SCENARIO BY .....Bradley J. Smollen
CAMERAMAN ..... George Robinson
AS A WHOLE.....Average western with lots of melodrama and half a dozen thrills
STORY.....Develops along conventional lines and ends with a real movie finish
DIRECTION .....Fair. Allowed overacting
PHOTOGRAPHY .....Just straight stuff
LIGHTINGS ..... Satisfactory
STARS.....William Duncan does some good athletic work. Edith Johnson attractive
SUPPORT ..... Satisfactory
EXTERIORS ..... Good locations
INTERIORS ....Adequate
DETAIL .....Conventional. Titles ordinary
CHARACTER OF STORY.....Hero protects girl from bad men and continues his good work till the very end
LENGTH OF PRODUCTION.....About 5,000 feet

Almost all the known ways in which men may be killed appear as climaxes in this melodramatic western, co-starring William Duncan and Edith Johnson. The hero wrestles with a bear, fights with knives, pistols, guns, clubs and his fists. Besides this he and the girl are trapped in a powder magazine about to explode and imprisoned by a landslide. The action is brisk and the thrills are many. The story does not pretend to be convincing and makes little attempt in that direction. It pretends to be nothing but a pure melodrama with the accent on the "melo."

The production is constructed by following one episode with another, each ending in the necessary thrill. Once the climax is reached a new episode is launched and so on till the end, and in this final encounter all the bad men are killed off.

William Duncan relies upon his athletic work to put over his acting. This he accomplishes in an able fashion, but he appears very self-conscious in the shots where he has no fighting to do.

Edith Johnson does fair work in a passive role. She photographs well and her acting is quiet and satisfactory. Both stars make little or no attempt to create a character or even a type. There are no fine touches and no pungent gestures that are usually associated with film drama.

The story is planted in British Columbia where the scenery is rough and well suited to the plot. It is in this wild country that the girl arrives from the East for no other reason than to visit the grave of her husband. She falls into the hands of the saloon keeper and is saved by the hero. The rest of the tale is made up by trying to separate the hero and the girl and in this way the thrillers are all used. The husband that she believes dead turns up after she has married the hero, but he is killed by the hero and all ends well.

Charles Dudley creates a nice bit of character work in the part of the old man who "understands much since he lost his wife in the rush for gold." The cast includes Jack Curtis, Walter Rogers, Euna Luckey, Ardeta Malano and Earl Crain.

Thrills Will Attract And Please

Box Office Analysis for the Exhibitor

You can put this over best by playing up the thrilling climaxes that are presented in this melodramatic western. Tell them about the scene where the whole mountain-side is blown off with explosives. Also tell them that the girl and the hero are trapped in a powder magazine that is about to explode. Speak about the river scenes. Tell them about the horses that are washed away by the current and how the two men roll off the cliff into the stream and continue their struggles in the water. Speak about the fight in the dark and invite your people to see Duncan wrestle with a mad bear and jump through a glass window.

Play up the stars and use a little teaser campaign. Lobby displays, window tie-ups and press stories will all help.

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That next story, isn't it?

Why shop around? The Palmer Photoplay Corporation's unequalled facilities are at your disposal—the cream of the world's stories, ready for you to read—carefully selected originals—magazine fiction—stage plays—novels—stories backed by rare judgment of picture values.

THE Palmer institution has saved the day for more than one producer. Directing every ounce of its energy toward the creation of better **screen** stories, it has in three years grown to be the largest clearing house for photoplay material in the world.

It has become the most unique and one of the most indispensable factors in modern filmdom. Visualize one hundred busy people, many of them trained intensively in but one phase of the work—screen story values; imagine a constant flow of ideas and stories of every description pouring into this great clearing house from all parts of the world. That will give you some conception of the magnitude of the Palmer Photoplay Corporation.

Why We Train Photoplaywrights

If you have thought of the Palmer organization as merely a "correspondence school" you have a vague idea of its scope, service and chief purpose.

Its Department of Education is for the training of new photodramatists. It is under the supervision of Cecil B. DeMille, Thos. H. Ince, Jesse L. Lasky, Frank E. Woods, Frederick Palmer, C. Gardner Sullivan, Allan Dwan, Lois Weber, James R. Quirk and Rob Wagner. This department is but an adjunct to the big idea back of the Palmer organization.

The future Jeanie MacPhersons, Frances Marions, C. Gardner Sullivans, Rex Beaches, Mary Roberts Rinehartses and Rupert Hugheses are numbered among the earnest, cultivated men and women who are now studying photoplay writing through the Palmer Course and Service. This department is the only school teaching any subject by correspondence that compels its students to pass a literacy and psychological examination before admitting them to training. We first **discover** natural talent, then **develop** it. Unusual screen material is the result.

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But the big idea of Palmer service to producers is to judge every story—published or original—upon its merits as a **screen** story. No partiality is shown Palmer students.

Our Relations with Big Authors

Recognized authors—hundreds of them—have found in this organization the service they have long sought. They like a straight commission of 10 per cent on sales—**never any more**—with its assurance that they will receive all but the 10 per cent, and no less. It is good business—a square deal for buyer and seller.

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PALMER PHOTOPLAY CORPORATION

I. W. Hellman Bldg., Los Angeles, Calif.

General Lack of Repression Mars Good Dramatic Possibilities

"FOOTFALLS"

Fox

DIRECTOR ..... Charles J. Brabin
AUTHOR ..... Wilbur Daniel Steele
SCENARIO BY .....Charles J. Brabin
CAMERAMAN .....George W. Lane
AS A WHOLE.....What might have been an excellent photoplay drama is nearly spoiled by exaggeration and lack of restraint
STORY.....Rather a new idea with denouement that is well managed but slightly illogical
DIRECTION.....Doesn't get the most out of dramatic situations and allows players to overact
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
PLAYERS.....Tyrone Power, Tom Douglas, Estelle Taylor and Gladden James all well suited and do good work except for overacting in each case
EXTERIORS ..... All right
INTERIORS ..... Adequate
DETAIL .....Too much at times
CHARACTER OF STORY.....Blind cobbler waits three years to avenge death of son whom the townsfolk believed a murderer
LENGTH OF PRODUCTION.....8,000 feet

In "Footfalls," a story based on a novel by Wilbur Daniel Steele, a comparatively new idea and a splendid opportunity to make a really dramatic offering was almost lost through a desire to be too dramatic and because of the lack of repression on the part of both the director and the players.

Early in the film a decidedly good bit is nearly lost through exaggeration. A birthday party is in progress in an old fashioned country home. The game "post office" is suggested, and while Director Brabin has carried out the idea well enough, instead of having real kids play the parts he has unmistakably very grown up people dressed up more like freaks or masqueraders than children.

There are other instances of just this same sort of thing that might easily have been overcome and made really worth while moments. With regard to the players, repression is virtually an unknown quantity. Tom Douglas as the youth tries hard to put over a Charles Ray part, even to the shaving episode of Ray's "Peaceful Valley," but Douglas overdoes both emotional and straight playing to a degree. Tyrone Power does good work as the blind cobbler, but in the second half of the feature, when he becomes known as the "mad cobbler," repeated close-ups and in scenes bordering on the melodramatic he also uses insufficient restraint. Estelle Taylor is adequate as the girl and Gladden James is the most composed of the entire cast.

Director Brabin's best work is done in connection with the denouement, which is a complete surprise and very well managed, even though, upon looking back, it is likely to strike some as illogical.

Tommy, son of Hiram Scudder, the blind cobbler, is in love with Peggy, the village belle. But Tommy is jealous of Alec Campbell, an engineer temporarily working in town and having a room over the Scudder shop. Peggy tells Tommy that he must get himself a job and be somebody before she will marry him. Finally Tommy decides to have it out with Alec and in the fight that follows one of the two is killed. The spectator is led to believe it is Alec that is killed, while Tommy escapes. During the three years that follow the blind father knows that it was Tommy who died and Alec that escaped. Firm in his silent belief that Alec will one day return to find the bag of money left behind him, the man waits until one night the familiar footsteps are heard. It is Alec and he struggles with the old man, who chokes him to death and then calls in the townspeople to clear his son's name.

Will Satisfy Those Who Don't Mind Dismal Atmosphere

Box Office Analysis for the Exhibitor

"Footfalls" isn't a very cheerful subject nor liable to make folks feel any lighter in siprit after seeing it, but there are those who like their entertainment of a more or less heavy variety, so by them "Footfalls" will be received favorably. You can promise a rather original idea as far as the story is concerned and the subject treated allows of a good variety of exploitation possibilities, and you could easily interest folks by using a trailer showing just the feet of a person walking and running the line "Do you recognize the 'Footfalls'? Hiram, the cobbler, knew everyone by their footsteps and he waited impatiently for those of ——. See for yourself in the latest Fox special production."

The names of Tyrone Power and Estelle Taylor are probably familiar enough to warrant their use. Teaser posters with the line "Have you heard 'Footfalls?'" will arouse interest prior to the showing.

The Best of the Recent MacLean Pictures

Douglas MacLean in
"PASSING THRU"
Thos. H. Ince Prod.—Paramount

DIRECTOR ..... William A. Seiter
AUTHOR ..... Agnes Christine Johnston
SCENARIO BY ..... Joseph Franklin Poland
CAMERAMAN ..... Bert Cann
AS A WHOLE.....Splendid entertainment in MacLean's latest; well balanced and has many genuine laugh-getters
STORY.....Best of the star's recent pictures; there's something doing all the time
DIRECTION.....Very good; gets over the comedy business in sure-fire fashion
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
STAR.....Puts forth his best efforts and succeeds nicely
SUPPORT.....Thoroughly capable and includes trick mule that supplies many of the laughs
EXTERIORS ..... Some pretty farm shots
INTERIORS ..... Satisfactory
DETAIL ..... Well taken care of
CHARACTER OF STORY.....The adventures of a bank clerk who was always "the goat"
LENGTH OF PRODUCTION ..... 4,594 feet

Agnes Christine Johnston has written for Douglas MacLean the best story he has had in some time. It's a combination of romance, melodrama and comedy, nicely put together and well balanced throughout. "Passing Thru" is fine entertainment and is sure to please everybody that has a sense of humor at all. Besides the usual fine performance of the star there is a trick mule that is comical enough to make the most confirmed grouch at least "crack a smile." Maude keeping in step with MacLean and performing various other imitations is fine comedy business. Later when MacLean and his employer are part owners of the mule the star has the animal sitting on his hind legs when the boss comes along and says, "That mule is lazy enough without learning her to sit down." But youth is right there with the answer and replies that it is his half that's sitting down.

There is some very good melodrama in the form of a train wreck in the early reels which is quite realistic. "Passing Thru" keeps moving from start to finish and there isn't a dull moment in the picture. The ending is great. A little boy with an inventive mind sees a way of getting MacLean out of the vault in which he has been locked. He uses dynamite. A bit of clever photography shows what happens while the explosion is in progress and finally lands the occupants of the bank nicely bandaged in the hospital.

Director William Seiter shows a keen sense of comedy values in his handling of the story and has also given it a delightful background. He has gotten the most of every humorous situation. Considerable amusement is afforded by the star's harmonica playing. Incidentally a certain new fox-trot is given a nice bit of publicity when a fellow clerk asks MacLean to play it. The titles are well written and produce many laughs of themselves.

Billy Barton agrees to assume the guilt for the money stolen by the bank president's son until after the examiners have gone because Billy is in love with the president's daughter. But the son is yellow and double-crosses Billy. The train carrying Billy "up the river" is wrecked and he escapes. He gets a job on a farm in a "Main St." town. Harkins, Billy's employer, is at odds with Spivins, the town's bank president, over the ownership of a brook. Spivins has a daughter and in order to get in right himself Billy tries to make peace between Spivins and Harkins. Billy is on the road to success when Spivins is robbed and bound in his bank. Billy rushes to the rescue only to be locked in the vault. Billy's mule takes an aversion to a poster of a circus elephant on the outside of the bank and kicks the wall through, thereby saving Billy from suffocation in the vault. The robbers are caught and all ends happily.

By All Means Give Them This and Let Them Laugh

Box Office Analysis for the Exhibitor

Be sure to get Douglas MacLean's latest and promise them a real comedy treat in "Passing Thru." You can tell them it's full of live moments all the way from the time Billy Barton, a bank clerk, to shield a friend from shame, assumes the latter's crime and is sentenced to imprisonment until Billy and his sweetheart are taken to the hospital where they plight their troth decked out in bandages. Don't forget to talk about the trick mule, and if possible to secure a few feet prior to the opening, show them the star and the mule. Just impress upon your folks that if they want a good laugh not to miss "Passing Thru."

Use catchlines such as: "Have you ever been 'the goat' for somebody else. Billy Barton was always 'just that kind of a darn fool' but see how he comes out on top in "Passing Thru.'"

Some Short Reels

"The Toreador"—Fox

Type of production.....2 reel comedy

Clyde Cook is the toreador and the comedy is a scream. This is certainly one of the very best short subject comedies of the year. Clyde Cook in "The Toreador" places himself in the top-notch comedian class. The production contains many new stunts and they are all good ones. There is hardly a shot in the entire picture that does not put over a laugh, and some of them are screams. All are clean.

The comedy opens with Clyde in the bull ring in Mexico, and it is here that he manages to attract the attention of the pretty Spanish ladies in the arena. His behavior is insulting to the heads of the ring and he makes a very clever escape. As he is followed down the street he hides in a watering trough, and a good many laughs are produced by the bull fighter trying to catch Clyde under the water. Every time he makes a grab for his neck he gets his feet. A good deal of fun is produced with a false head that Clyde wears while he walks down the street doubled over. At one place he loses his head and this headless creature scares even the bull fighter.

The prison scenes are perhaps the funniest of the entire production. It is here that Clyde thinks he is making a brilliant escape by joining a line of prisoners that were to leave the prison. They are led out into the yard one at a time, and Clyde remarks that they certainly slam the door when they leave. At last it comes his turn and he is taken into the yard where the executions are held. Here his work with the cannon is a scream. He dodges the cannon balls and defies death itself. In another part of town where the bull ring is located a good deal of trouble is caused by a mad bull. Clyde is released from prison and is thrown into the ring with the mad beast. They wrestle and after it is all over he leads the bull before the audience. The bull is in bandages. Again the admiration of the ladies enrages the former hero of the ring and he lets loose all the bulls in the pen. A little animated drawing now shows the bulls chasing Clyde back to the U. S. A., and the last shot of the picture shows Clyde as butcher before his shop and he is surrounded by sides of beef.

Judging from the reception that this received when played at the Hippodrome in New York, and from the laughs it received, it is safe to say that this is a sure bet and a money maker. If you have any difficulty at all in making your folks laugh, try this one on them.

Screen Snapshots No. 8—Federated Film Exchanges

Type of production.....1 reel fan magazine

"Bull" Montana, the terrible bad man, opens this single reel fan magazine. The camera caught "Bull" off duty and records some shots showing him at play with children. He feeds them milk from a bottle and has an active part in their amusements. Ruth Dwyer is next shown at the task of flat hunting. She fries an egg for the benefit of her admireres. Montague Love makes up and reveals the details that go with the wig and whiskers. Roy Stewart is shown among his horses which he keeps near him on the studio lot. The rest of the magazine is devoted to Jacquelin Logan, Eleanor Painter, and last but not least, Will Rogers, who tells one of his delightful and typical tales. The story is illustrated and tells about how pigs were induced to lay eggs and give birth to young ones in the hen fashion. There is a good laugh in this. The magazine as a whole is of average interest, and although it is not quite up to some of the former issues it nevertheless will amuse the fans who are always glad to see their stars off duty.

"Brownie's Little Venus"—Century-Universal

Type of production.....2 reel animal comedy

Brownie is certainly one of the cleverest animals in pictures. He takes his cues in a very natural manner. Baby Peggy plays opposite the dog and shares the honors of the production. The comedy opens with Brownie pulling the strings to tighten baby Peggy's corset, and when this is accomplished he proceeds to act as maid to the kid by providing the clothes and helping her dress. Mama, Papa, the baby and dog then go to the theater, but on account of the Blue Laws the house is closed and they are forced to return home and go to bed. The rest of the fun takes place at night when an unfortunate burglar gets into the house. The usual chase is included with cops and plain clothes men. There are several laughs and a good deal of amusing work in this two reeler featuring Brownie, the dog and the baby Peggy. If your people like animal comedies they are sure to admire Brownie and his almost human understanding.

"The Cowpuncher's Comeback"—Universal

Type of production.....2 reel Western

Art Acord is the cowboy hero that comes back in this Western. The production contains all the requirements of a picture of this kind. You have the crime that he never committed, the bad ranch foreman, a few shots of the saloon serving soft drinks, the girl who owns the ranch and trusts "him" and a nice rough and tumble fight at the finish. A little pistol play and a runaway team are also included to keep the production moving at a good Western clip. Joey McCreery takes the part of the girl and Benj. Corbett does good work as the bad ranch foreman. In the early part of the story the cowboy is "framed" and sent to prison for stealing horses. On his return he saves the girl of the ranch in a runaway and is rewarded with a job on the ranch. He discovers that the ranch foreman and his gang are the crooks who have been stealing the horses and he loses no time in bringing them to justice. The production is up to the standard western, and while it presents little that has not been done before it is nevertheless quite entertaining.

"Say It With Flowers"—Sunshine Comedy-Fox

Type of production.....2 reel comedy

This latest Sunshine release is about the weakest seen lately. It contains nothing new and the comedy gags that are introduced have been done so many times that they can't force a laugh. Practically the whole two reels are consumed with chase stuff that is liable to bring on an attack of dizziness more than provoke laughs. "Say It With Flowers" gets its name from the fact that the hero-suitor presents his lady fair with a bouquet which has been doctored with ants by the young lady's little brother. The trick got roars of laughter in "Peck's Bad Boy" when Jackie Coogan did it, but the shimmy effect which it produces in this two reeler falls flat.

A Western That Is a Little Different From the Usual

William Duncan and Edith Johnson in
"WHERE MEN ARE MEN"
Vitagraph

DIRECTOR ..... William Duncan
AUTHOR ..... Ralph Cummins
SCENARIO BY ..... Thomas Dixon, Jr.
CAMERAMAN ..... George Robinson
AS A WHOLE.....Fair Western. Contains good work and a splendid fight at finish
STORY.....Adapted from the novel "The Princess of the Desert Dream." A good mixture of red blood stuff and melodrama
DIRECTION.....Fails to keep things moving throughout. Generally good though uneven
PHOTOGRAPHY ..... Good. Several excellent shots
LIGHTINGS ..... Standard
STAR.....Carries production from start to finish. Makes attractive hero. Edith Johnson plays opposite star and does good work
SUPPORT ..... Company co-operative
EXTERIORS ..... Good Westerns
INTERIORS ..... Correct
DETAIL.....A little cutting would help speed up the action at the start
CHARACTER OF STORY.....Western prospector accused of killing his partner proves his innocence and wins the love of his friend's daughter
LENGTH OF PRODUCTION.....About 5,000 feet

The automobile replaces the old stage in this up-to-date Western, and the bad man who is usually introduced as shooting up the camp as he rides through is also discarded. However, the old standbys, such as the saloon and a rough and ready fight to a finish still remain as the back-bone of this as well as other Westerns. Some of the action in "Where Men are Men" is sacrificed for characterization and atmosphere, so much so that the story has a difficult time in getting launched. A little cutting in the first reels will greatly help speed up action and produce the required result.

The story differs a little from the usual Western and this fact will be welcomed by many. William Duncan is well suited to the part of Vic Foster, the young rough and ready dead-shot miner. His work in this fighting role is very convincing, for he succeeds in making his character human.

Vic Foster comes in from camp and meets "The Princess," a young lady who has come from the East on a mission and has taken a job as singing girl in the saloon. Suspicion is cast upon Vic and the sheriff gets busy and is about to charge him with the killing of his partner. He gets the girl away and fights off the crowd. On his way to the coast he meets an old friend who buys his claim for a large sum of money. This enables him to go West and return to the girl, who has by this time taken a job as clerk at the Summer hotel. Here he hands her the last letter that his partner wrote, little suspecting that she is the daughter of the dead man. The letter gives evidence of the murderer and also locates the lost mine. Vic is cleared of the charges hanging over him and the real criminals are brought to justice. Vic also wins the love of his partner's beautiful daughter. A real surprise at the finish comes when the English tenderfoot who looked ridiculous and out of place in the mining camp turns out to be a secret service man.

Edith Johnson does the girl with a good deal of sympathy and charm, Harry Lonsdale makes a splendid Englishman and Tom Wilson a good fighting bad man. The cast also includes Gertrude Wilson, George Stanley, George Kunkel, William McCall and Charles Dudley.

Will Go Where Westerns Are Liked

Box Office Analysis for the Exhibitor

Lay stress on the fact that this Western is a little different from the usual run and it will be welcomed by the majority. Use the stars' names and also mention the theme.

If you use catch lines, something like this may help attract: "See how men are men in 'Where Men are men.'" Or "See a red blooded romance of open country in 'Where Men are Men.'" Talk about the fight at the finish for many of your patrons will enjoy it.

The Vitagraph press book contains some advertising ideas, and ideas for lobby displays that will help attract. Posters, stills and cuts can also be secured.

Jack Hoxie

FOR THE SEASONS OF 1921-22

Roy Stewart

BEN WILSON ANNOUNCES

A Series of Four Special Productions from PETER B. KYNE'S Well Known Saturday Evening Post Stories. The first, "A MOTION TO ADJOURN," now in the making, co-starring

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With the greatest star
cast ever assembled

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Dangerous Curve Ahead
Directed by E. Mason Hopper

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The Invisible Power
By Charles Kenyon
Directed by Frank Lloyd

Betty Compson in For Those We Love
By Perley Poore Sheehan *Directed by* Arthur Rosson
Personally produced by Betty Compson-
Distributed by Goldwyn

Goldwyn Pictures *for* Current Showing

Goldwyn presents
All's Fair In Love
Adapted from the stage success
The Bridal Path by Thompson Buchanan
Directed by E. Mason Hopper

Goldwyn presents
Tom Moore in Beating The Game
By Charles Kenyon
Directed by
Victor Schertzinger

Goldwyn Week
Oct. 23 to 29

Goldwyn presents
Ace of Hearts
With Lon Chaney
By Gouverneur Morris
Directed by Wallace Worsley

Exhibitors Desiring Mats of These Advertisements Should Write to 469 Fifth Avenue

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. XVII No. 85 Sunday, September 25, 1921 Price 25 Cents

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STORY BY DU VERNET RABELL

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DIRECTED BY REAVES EASON
STORY BY PETER B. KYNE

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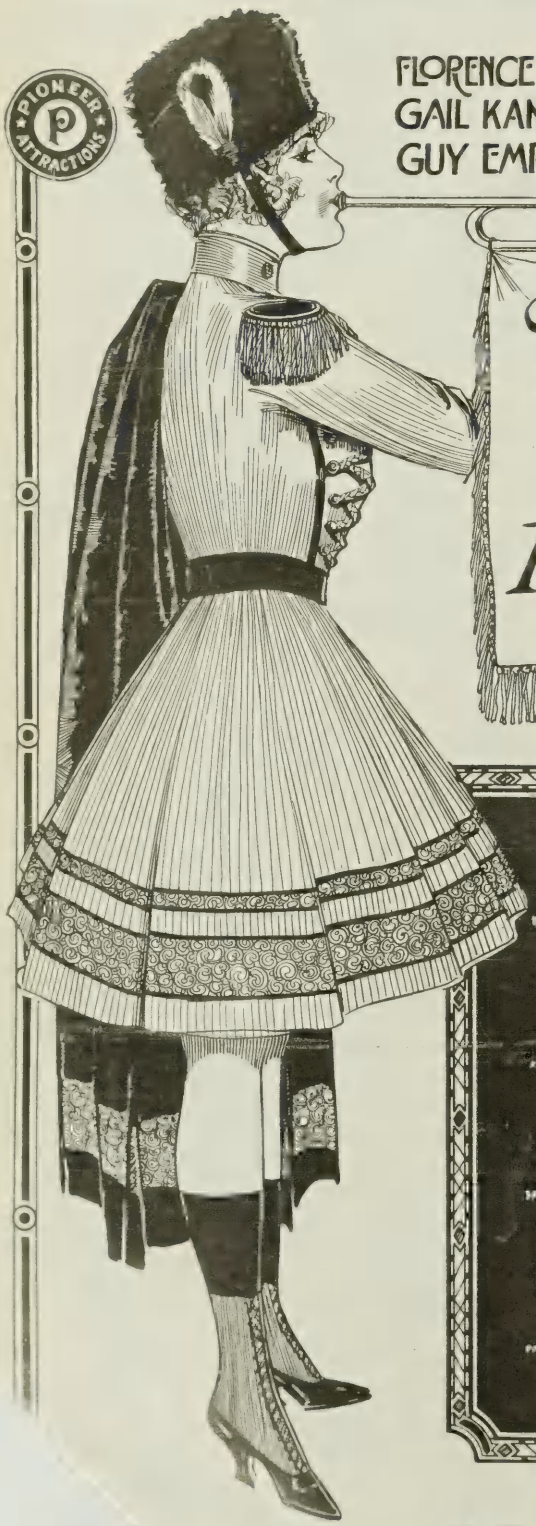

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"OH, MARY BE CAREFUL"

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IN
"INDISCRETION"

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IN
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"BEYOND THE CROSSROADS"

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IN
THE SARGENT PRODUCTION
"THE FORGOTTEN WOMAN"

EDITH ROBERTS
IN
"IN SOCIETY"

GUY EMPEY
IN
HIS OWN PRODUCTION
"A MILLIONAIRE FOR A DAY"

VANDYKE BROOKS
IN
THE FANARK SPECIAL
"THE CRIMSON CROSS"

CLAIRE WHITNEY
IN
A SPECIAL PRODUCTION
"THE LEECH"

PIONEER FILM CORPORATION

A. E. LEFCOURT, *Pres.*

28 EXCHANGES IN THE U.S.A.

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

XVII No. 85 Sunday, Sept. 25, 1921 Price 25c.

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News of the Week in Headlines

Monday

N. Y. State Federation of Labor favors censor law repeal.

Minnesota exhibitors want United Artists to abandon full payment policy before play dates.

Harry Raver forms Torino Films.

Pathe News to "shoot" First Metropolitan Golf Tournament.

Tuesday

Senate Finance Committee recommends abolition of tax on admissions up to 10 cents.

Earl W. Hammons back from Europe. Closed several deals there.

Eastman Kodak cuts employes' salaries because of "German raw stock competition."

Wednesday

Government tax figures indicate July business was way off.

Rare Entertainment Co. to make "Legend of Sleepy Hollow."

Nazimova to make "A Doll's House." Also two reeler for repertoire program.

Associated Producers, Inc., closes offices Saturday. Managers retained.

Thursday

Universal inserts morality clause on all contracts as a safeguard.

Richard A. Rowland resigns as president of Metro, effective in several months.

Whitman Bennett forms Bennett Pictures Corp. to produce Rex Beach-United Artists releases.

Three hundred million marks invested in German film industry.

Weiss Bros. plan extensive production schedule for next year.

Friday

T. O. C. C. promises Famous Players new business to make up revenue loss incurred by Arbuckle cancellations.

M. P. T. O. aroused over Arbuckle situation. Plans educational campaign to offset unfavorable publicity.

Harry Levey reports growing tendency of schools to instruct children via films.

Iowa and Nebraska M. P. T. O. units to operate with joint control board.

Saturday

Marcus Loew denies extensive reorganization of Metro.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Surprise!

N, B. For the full enjoyment of this great surprise picture of the year, be sure your patrons are in at the first reel.

THE greatest plot for mystery, suspense, thrill and surprise ever imagined. The kind of picture that people will send their friends to see—and see twice themselves.
Another box-office knockout by the producer of "Behold my Wife."

Jesse L. Lasky presents a

George Melford PRODUCTION

"The Great Impersonation"

with

James Kirkwood

By E. Phillips Oppenheim

Scenario by Monte M. Katterjohn

A Paramount Picture

Another Excellent Lubitsch Production Starring Pola Negri

Pola Negri in
"ONE ARABIAN NIGHT"
Associated First National Pictures

DIRECTOR ..... Ernst Lubitsch
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Exceptional picture that is an artistic achievement; fast moving drama with comedy relief
STORY.....Colorful Oriental theme that holds the attention from first to last; superbly acted
DIRECTION.....Masterful in every detail; there is action continually and every bit registers definitely
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
STAR ..... The best work by her so far
SUPPORT.....Several strikingly fine performances, all by players whose names are not mentioned; Ernst Lubitsch offers unusual character part
EXTERIORS.....Beautiful; sometimes marvelous
INTERIORS ..... Lavish
DETAIL ..... Good
CHARACTER OF STORY.....A desert gypsy dancer becomes the favorite wife of a Mighty Sheik who is killed by girl's lover
LENGTH OF PRODUCTION ..... 7,850 feet

The third German production to be shown in this country of the Pola Negri-Ernst Lubitsch combination is, without doubt, one of the most unusual productions ever seen. The story is based on an "Arabian Nights" tale called "Sumurun," and gives to the screen a vivid, fast-moving story that compels attention from beginning to end. But at that the story is only a part of the production's attraction. The work of Ernst Lubitsch as director and the acting of an especially talented company are the real features of the picture, taking for granted, of course, that Lubitsch is responsible for the settings and technicalities generally.

"One Arabian Night" is a splendid example of the art of the motion picture, not only in the manner in which the characters are portrayed, but in matters of detail, the construction of its massive sets, the handling of the mob scenes, the lightings, and the photography. In preparing the film for the American market it was probably necessary to do a certain amount of cutting and on the whole it has been well done. There is just one sequence, that in which the Sheik's wife visits her merchant-lover, when it becomes a little choppy and there are a few too many quick flashes.

The story is essentially a dramatic one and it has some genuine dramatic moments, but never for an instant does it become heavy because of a truly effective comedy relief supplied by various characters. Haidee, the schemer in the Sheik's harem, is played by a girl who is a real pantomine artist. She can get laughs through mere facial expression alone. And then there is Chief Eunuch who guards the wives of the Sheik. Here is a natural comedian. There are also two slaves who perform a comedy duet that is sure to bring laughs. The strolling players made up of Pola Negri, a gypsy dancer, Ernst Lubitsch, a hunchback clown in love with Pola, and an old hag provide more amusement.

There is so much color in the production that it would be difficult to pick out all the particularly good spots, but the bridge scene where Pola hides from the pursuing prince, the shot showing Zuleika, first favorite of the Sheik, descending the stairs to the execution chamber, are only instances.

The Mighty Sheik sends a slave dealer in search of a woman more beautiful than his favorite wife, Zuleika, whom he distrusts. He returns with the desert gypsy dancer who takes Zuleika's place. But the hunchback lover of the dancer follows and eventually kills the Sheik, allowing Zuleika to go to her lover.

Bids For High Brow Patronage—Play Up Star

Box Office Analysis for the Exhibitor

"One Arabian Night" may make you a lot of money. It all depends on your audience. Because it may be a question whether or not the low brows will take to it. They may because of the comedy and the spectacular phases. But otherwise it may go over their heads. At that you have many fine points to talk about.

If you cater to first class clientele you ought to do good business with the production and can judge by what "Gypsy Blood" and "Passion" brought in. Play up the Pola Negri-Ernst Lubitsch combination and promise them a picture full of atmosphere and always good to look at. The fact that the picture carries the endorsement of the National Board of Review may be an inducement for some, although there are a few scenes in which you are apt to believe that even "art" sometimes "covers a multitude of sins."

European Picture That Has Spectacular Appeal

Lucy Doraine in
"GOOD AND EVIL"
F. B. Warren Corp.

DIRECTOR ..... Not credited
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Good display of artistic endeavor and considerable visionary appeal
STORY.....Starts out with drama that promises to be interesting but develops into series of allegorical episodes
DIRECTION.....Fair in some respects but good in general; allows star to overact occasionally
PHOTOGRAPHY ..... Good
LIGHTINGS ..... All right
STAR.....Has a rather eccentric personality and a manner of playing that appears to aim at sensation
SUPPORT ..... Satisfactory
EXTERIORS ..... Several fine shots
INTERIORS.....Many elaborate and attractive settings
DETAIL ..... Suffices
CHARACTER OF STORY.....Convict refugee accepts aid of adventuress but later finds happiness with young American girl
LENGTH OF PRODUCTION.....4,951 feet

"Good and Evil" contains a first rate artistic appeal, and there are numerous excellent backgrounds, both exterior and interior, that are sure to please the eye. In a few sequences a great many extras have been employed and one carnival scene in particular is well done.

The story is a combination of drama and allegory, the latter being introduced in a dream. At the outset it promises a tense dramatic situation in the daring escape of a convict who claims to be a victim of circumstances. There is a very good touch where the officials trace him to the chateau of a famous adventuress who agrees to hide the refugee. When the officers arrive they find a note in which the prisoner thanks the woman for her hospitality and informs her that he has taken her diamonds. The note is only a ruse to throw the men off the track, and after their departure the prisoner comes out of his hiding place to the astonishment of his hostess.

There are two or three allegorical sequences on the order of "Experience," in which in a dream, the hero meets the various vices and passions that will bring about his downfall. The first is a Japanese episode which is very ureal because of the obviously made-up natives. The backgrounds, however, are splendid. Another sequence of the allegory takes place in India.

Lucy Doraine, a European actress, plays the leading role in the main plot and in the dream episodes. The star has an unusual personality and a manner of acting that frequently borders on the eccentric. Her costumes are often extreme.

As the Duchess she has pity for the man who claims to be a victim of circumstances. She shields him from the police and gives him a new start in life. With the Duchess' money, Pierre wins large sums at Monte Carlo but loses all in one play. Stunned by the shock he falls. In his semi-conscious state Pierre looks into the Book of Life where he sees the folly of his plan of suicide. Fate tells Youth that Happiness is to be found only by avoiding Temptation, Intrigue and Passion. Pierre recovers his senses and seeks Bessie, an American girl, finding in her the true love that had been denied him.

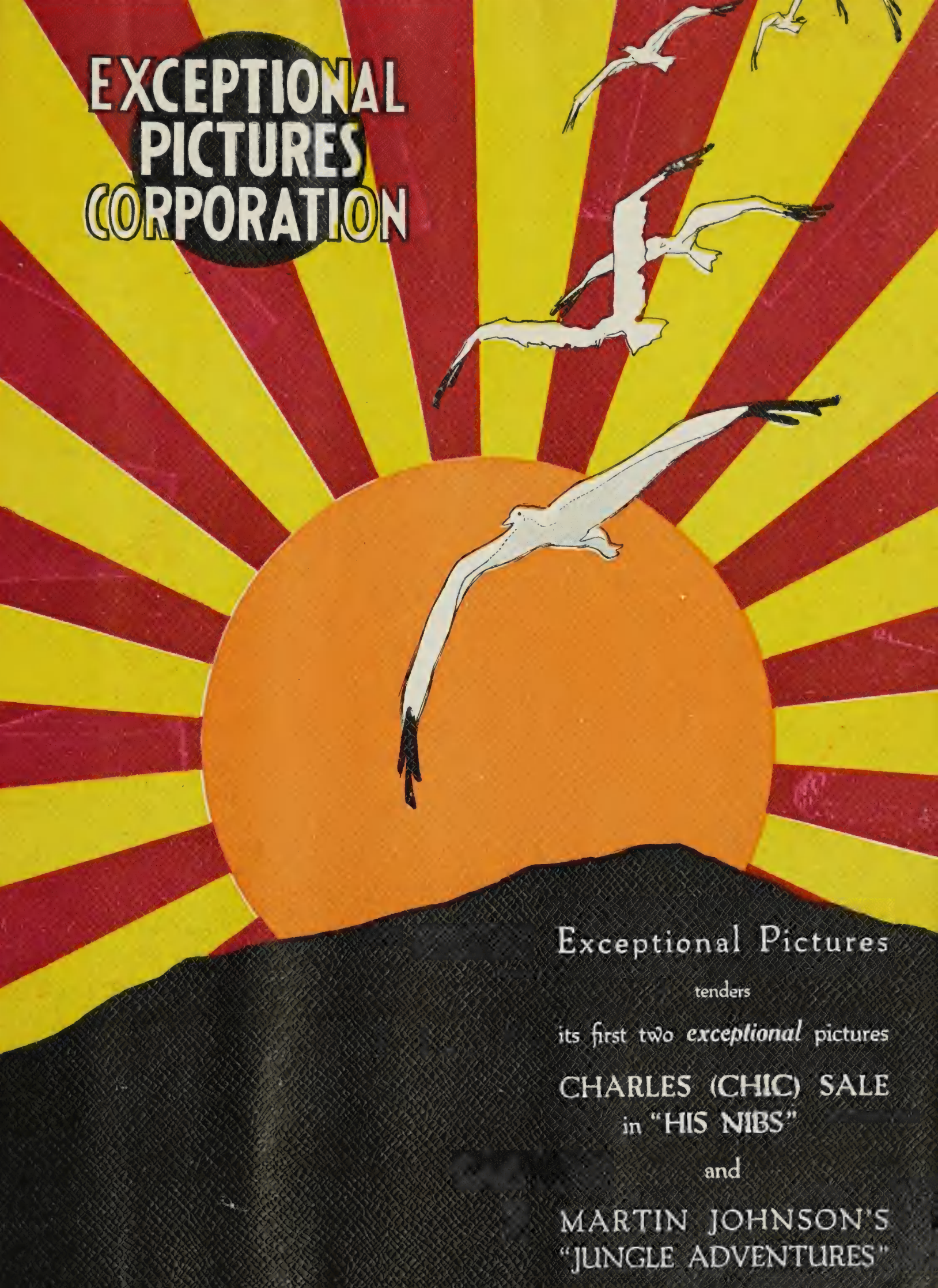
Production More Than Story Is Likely To Satisfy

Box Office Analysis for the Exhibitor

Because of the more or less spectacular atmosphere of the production and some effective allegorical sequences that will please a good many, "Good and Evil" should prove fairly interesting to enough of your patrons to warrant booking it. With regard to promises you can talk about the settings and tell them of the spectacular angle. It isn't likely that the name of the European star will mean very much, but used in connection with stills in the lobby, you should be able to attract attention to her.

The title can be played up to advantage with catchlines such as: "In a dream Pierre learned the difference between 'Good and Evil.'" Or, "See Lucy Doraine, a noted European beauty, in a production with a story based on the eternal influence of woman over man." Exploitation should not be difficult if you want to get them in.

EXCEPTIONAL PICTURES CORPORATION



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its first two *exceptional* pictures

CHARLES (CHIC) SALE
in "HIS NIBS"

and

MARTIN JOHNSON'S
"JUNGLE ADVENTURES"

EXCEPTIONAL PICTURES

PRESENTS

AT THE CAPITOL THEATRE

NEW YORK CITY

WEEK COMMENCING

SEPTEMBER 11th, 1921

AN S. L. ROTHAFEL PRESENTATION

of its first *exceptional* picture

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An unusual five-reel feature

Photographed amid danger and hardship among the wild animals in hitherto unexplored parts of Borneo

TO BE RELEASED IN OCTOBER

EXCEPTIONAL PICTURES CORPORATION

EXCEPTIONAL PICTURES

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IN

"HIS NIBS"

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Sketched in a land of quaint humor and make-believe, colored in Nature's richest hues, happiness and laughter—by America's youngest and foremost character-actor, PORTRAYING SEVEN DISTINCT ROLES . . . in all respects a unique picture.

being prepared for release in November

EXCEPTIONAL PICTURES CORPORATION

An *exceptional* beginning

Deeds speak more convincingly than words.

The first two Exceptional productions, already completed, will be accepted upon their demonstrations in the country's greatest theatres, as independent achievements of sufficient calibre to rank with the really masterful pictures of the year.

This shall be accomplished on their unique merit alone, as in the case of "Jungle Adventures," booked into The Capitol, New York City, (the world's largest theatre), without even the aid of distribution affiliations.

Our future efforts, so far as humanly possible, will be to make each individual product of this organization, an exceptional product.

Further, we desire only that you permit each forthcoming offering to be an agency in formulating your opinion of Exceptional Pictures.

Our business shall be to produce. Realizing that there are now in the industry a sufficient number of capable distributing systems we shall not enter the distribution field, except at such time as we feel that our productions are not presented to the exhibitor in a manner in which it is his right to expect them.

ALEXANDER BEYFUSS
Vice-President and General Manager
EXCEPTIONAL PICTURES CORPORATION
EXECUTIVE OFFICES
1540 Broadway, New York City

EXCEPTIONAL PICTURES CORPORATION

Fairly Entertaining Production Could Be Improved By Cutting

Roy Stewart in
"THE HEART OF THE NORTH"
George H. Davis Prod.—State Rights

DIRECTOR ..... Harry Revier
AUTHOR ..... Eddie Dowling
SCENARIO BY .....Albert Santell
CAMERAMAN ..... Lee Humiston
AS A WHOLE.....Another Northwest "Mounted" has attractive backgrounds but scattered action
STORY.....Done before in several variations
DIRECTION.....Does good work in dramatic sequences. Good storm stuff
PHOTOGRAPHY ..... Fair
LIGHTINGS.....All right usually; several shots too dark
STAR.....Gives pleasing performance in dual role
SUPPORT ..... Cooperative
EXTERIORS ..... Good
INTERIORS ..... Correct
DETAIL ..... Conventional
CHARACTER OF STORY.....Two orphans separated at an early age. One becomes notorious bandit and the other a Royal Mounted Police
LENGTH OF PRODUCTION.....5,800 feet

Several related plots and thrilling climaxes take place in "The Heart of the North." They haven't a lot to do with the main theme. A good deal of this can, however, be remedied by careful editing and cutting.

The story deals with two brothers, one good and the other bad. They are raised in an orphanage and their individual characters are well shown. It was quite unnecessary to use up a lot of footage in the start of the production to show the traits of the father and mother and to show the death of each. The production would gain a good deal of directness if it began with the main theme and started off with the scene showing the priest lift the helpless babes from the bed of their dead mother and deliver them in the very next shot to the nuns in the orphanage. The interest and attention would then at once be centered upon the two brothers.

A very realistic and well done forest fire provides one of the thrilling episodes of the production, but it has very little to do with the story. There is some good storm stuff at the finish.

The two brothers are adopted as children. The bad boy is taken from the orphanage by a French Canadian outlaw, while the good boy is brought up by the captain of the Royal Mounted Police. Both inherit the professions of their adopted fathers, and both cherish the photograph of the same mother. The good brother is in love with the daughter of a titled Englishman, while his brother, the outlaw, loves the shopkeeper's girl. The climax comes after the bandit disguised as a Royal Mounted robs the Englishman and his daughter. The good brother is accused of this crime and the two brothers meet over their mother's grave. Here a pistol duel is about to take place, but just before they fire the tree over their mother's grave is struck by lightning and falls, crushing the bad brother beneath its weight.

Story May Interest Them—Star May Help

Box Office Analysis for the Exhibitor

With some editing "The Heart of the North" should be of sufficient interest to attract and amuse an audience that is not too critical. From the box office point of view the offering has several attractive sides. The title and the theme can both be exploited with a fair chance for success, especially among houses where westerns are liked.

If you think your people will be attracted by the plot and will overlook the weak spots, then lay stress upon the conflict between good and evil. Tell them that the spirit of Cain and Abel has existed since the start of mankind, and invite them to see how the same two spirits clash in the wilds of the North. This and the dual role played by the star are good talking points.

A TRIUMPH!

"Any parent who does not take his little one to the Apollo is morally negligent. To see 'Little Lord Fauntleroy' in the satisfying film version is something the stage play or story cannot quite reach."

Louella Parsons in the Morning Telegraph.

"Miss Pickford is beautiful and dignified as the mother, and beautiful and cute as the Little Lord. The photography is marvellous and the settings are magnificent,—both the exteriors and the interiors."

Harriette Underhill in the New York Tribune.

"Mary Pickford is a remarkable actress, and she has not done better acting than in 'Little Lord Fauntleroy'. The picture is very beautiful and the children will love it."

New York Call.

"The film is a beautiful and complete success."

New York Evening Post.

—and there are others!•

So numerous have the splendid newspaper reviews been that only a few can be reproduced here. Others will be found in the current issues of Motion Picture News, Moving Picture World, Exhibitors Herald, and Exhibitors Trade Review.

MARY PICKFORD

in

"Little Lord Fauntleroy"

from FRANCES HODGSON BURNETT'S famous story

SCENARIO BY BERNARD McCONVILLE
PHOTOGRAPHY BY CHARLES ROSHER
DIRECTION BY ALFRED E. GREEN & JACK PICKFORD

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS PRESIDENT

MORE EVIDENCE!

See Page 1164
Exhibitors Trade Review
September 24 1921

CHICAGO

RANDOLPH

"THE THREE MUSKETEERS," Douglas Fairbanks (United Artists).—Tremendous business; holdout the entire week, and will remain at the Randolph for an indefinite run.

Exploitation.—Large newspaper advertisements, billboards and three unemployed members of the American Legion walking around costumed as Athos, Porthos and Aramis.

UNITED ARTISTS CORPORATION

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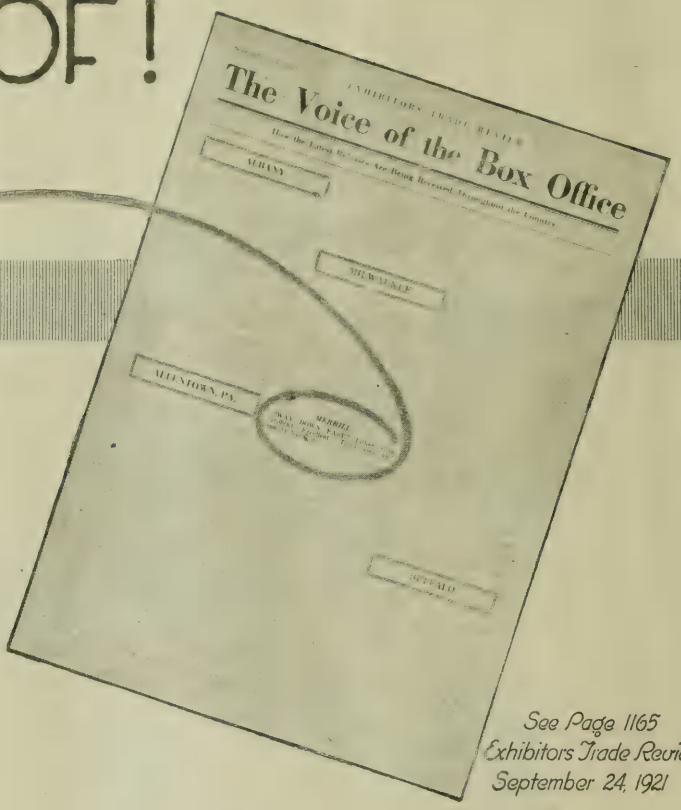
HERE'S PROOF!



See Page 1165
Exhibitors Trade Review
September 24, 1921

MILWAUKEE

MERRILL

"WAY DOWN EAST," Lillian Gish (Griffith).—Excellent. Third week and capacity business.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

"A Distinctive Production"

Our Classifications Are as Follows:

Class AA—Masterful.
Class A-b—Superior.
Class A-c—Excellent.
Class A——Very good.
Class B—Good.
Class C—Average.
Class D—Fair.
Class E—Poor.

Every picture reviewed in SCREEN OPINIONS is analyzed acc... to its established values before arriving at a conclusi... dependent summary in "Our Opinion" is submitted t... ment, because in all cases you must have th... to selecting the pictures. A thorough... a clearer idea of the nature of ... to judge its money-mak... suitability for your pat...

"DISRAELI"—Class AA

(Adapted from play of same name)

Story:—British Diplomat in Purchase of Suez Canal

VALUE

Photography—Masterful—Harry A. Fishbeck.
Emotional Appeal—Strong.
Moral Standard—Excellent.

Story—Masterful—Drama—Family.
Star—Masterful—George Arliss.
Author—Masterful—Louis N. Parker.
Direction—Masterful—Henry Kolker.
Adaptation—Masterful—Forrest Halsey.
Technique—Masterful.
Spiritual Influence—Good.

CAST

Disraeli ..... George Arliss
Sir Michael Probert ..... Edward J. Ratcliffe
Hugh Meyers ..... Frank Losee
Mrs. Noel Travers ..... Margaret Dale
Duke of Glastonbury ..... Henry Carvill
Duchess of Glastonbury ..... Grace Griswold
Lady Beaconfield ..... Mrs. George Arliss
Clarissa, Lady Pevensey ..... Louise Huff
Charles, Viscount Deerford ..... Reginald Denny
Mr. Lumley Fuljambe ..... Noel Tearle

September 12, 1921.

Producer—Distinctive Productions, Inc. Footage—6,800 ft. Distributor—United Artists

Our Opinion

SKILLFULLY CONSTRUCTED DRAMA OF POLITICAL DIPLOMACY ROMANCE AND HEART INTEREST

George Arliss' impersonation of "Disraeli" is one of the best if not the most faultless character portrayal that the screen has yet given us. As the mind reverts to Emil Jannings' Henry VIII we wonder which of these two masters betrayed the keener conception of his art, for each impersonation stands out as an individual and masterful performance. The role of "Disraeli", the unconquerable Jew, the seer, the diplomatist, the man of many moods but unshaken purpose is defined by George Arliss with vivid realism. In watching his performance you are conscious that it is the work of the master craftsman—he lives the part. The varied emotions by which the master mind was touched, the artfulness of the Jew, the strategy of the diplomatist, loyalty as a subject and ambition for his sovereign, tenderness and devotion as a husband, sympathy with romantic youth, fearful apprehension of calamity to his loved ones, all of these flow as naturally as life itself under the guidance of the finished interpreter. The picture itself stands out as a splendidly constructed work of art. It is played by a group of artists all of whom work with assurance. It is beautifully photographed and has been assembled in a masterful way. The story based on one of the great strategic moves in British history, and adapted from the famous play by Louis N. Parker offers a tensely dramatic situation which author, adapter and director have grasped to the full. The staging of the picture is artistic, many beautiful interior and exterior sets being used. Louise Huff as Clarissa is exquisite, and Reginald Denny fits the role of Viscount Deerford well. The excellent work of Margaret Dale as a Russian spy is worthy of mention. And in fact so capably have all the players performed their respective roles that it seems hardly fair to single out any particular individuals for special praise. While "Disraeli" is a distinctive production we believe that the very human qualites with which it has been imbued will recommend it to all classes.

STORY OF THE PLAY

Disraeli, a Jew who entered the British Parliament in 1837 and was appointed Prime Minister in 1867 by Queen Victoria, devised the plan to buy the controlling interest in the Suez Canal. Prejudice and jealousy caused Sir Michael Probert, president of the Bank of England, from whom Disraeli expected to gain backing for the purchase which he deemed an immediate necessity for the purpose of beating Russia to it, to refuse. And when Russia, kept posted by her secret service, sank the vessel carrying Argentine gold to be loaned him by Hugh Meyers, now bankrupt, and whose check had already been accepted in payment for the controlling stock, he saw disgrace staring him in the face as well as failure to accomplish the dream of his life in making his sovereign Empress of India. The master mind again arising to the occasion convinces Probert that he, Disraeli, is vested with power to command him to sign a paper already prepared, giving Meyers unlimited credit at the Bank of England. And so the scheme that helped make British history was forced to a successful ending.

PROGRAM COPY—"Disraeli"—Featuring George Arliss

A master hand dipping now in the sweet and now in the bitter of life's great bowl pursued an undimmed purpose to the end. See George Arliss in the screen's greatest impersonation.

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HERE'S WHAT "SCREEN OPINIONS" OF CHICAGO SAYS OF

GEORGE ARLISS

in

"Disraeli"

From his celebrated stage success by Louis N. Parker

Directed by Henry Kolker

UNITED ARTISTS CORPORATION
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DOUGLAS FAIRBANKS
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The greatest satire in the history of literature

Staged by Emmett J. Flynn

For immediate play dates

A Story That Is Well Suggested In The Title

"THE FAMILY CLOSET"

Playgoers Pictures—Pathe

DIRECTOR ..... John O'Brien
AUTHOR ..... Will Payne
SCENARIO BY ..... Arthur Maude
CAMERAMAN ..... Lawrence Williams
AS A WHOLE.....Offering of average merit that treats of an old subject but is fairly well acted
STORY.....From a story by Will Payne called "The Black Sheep"; love, intrigue, revenge and the happy ending
DIRECTION.....Of average quality; allows things to become rather complicated at one time
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Fair
PLAYERS.....Suited to respective roles; Holmes Herbert has main role; Alice Mann satisfactory heroine; a few character parts well handled
EXTERIORS ..... All right
INTERIORS ..... Adequate
DETAIL ..... Suffices
CHARACTER OF STORY.....Political leader surprises his enemies just when they think they have the "goods" on him
LENGTH OF PRODUCTION.....About 5,000 feet

If feminine styles didn't change so frequently it would probably not be so easy to tell just how old a picture was, but Alice Mann, as the heroine of "The Family Closet," gives away the secret in the long skirts she wears in the picture. It's at least two years since they wore their skirts anywhere near the shoetops. On the other hand there is no further indication that "The Family Closet" has not been recently made. The story is taken from "The Black Sheep," by Will Payne, and makes an average bit of entertainment.

The production is adequate and the director has managed to hold the interest evenly, and the ending is brought about effectively with a surprise that is likely to be expected but is none the less effective. However, it does not seem very plausible that a prominent man would allow a band of blackmailers to neatly make their escape when he had them just where he wanted them. It would have been convincing enough if he had done it to protect the name of his twin brother who was the one accused of the murder, but it being proved that a man named Colby committed it, it is natural to expect that the villains would be punished. Some slight confusion is caused by referring to one character as both Colby and Collingswood. It isn't made clear until the end that one of the names is an alias.

In introducing the characters in the opening they show the back of a player's head without letting you see his face. It isn't explained how you are expected to know him when you see him again. Holmes Herbert does good work in the principal role and the remainder of the cast is suitable, some character bits being well done.

Dinsmore and Tully, lifelong friends, break over political differences and when Tully's son, Ned, asks Dinsmore's daughter to marry him, Dinsmore refuses to give his consent. Later at Dinsmore's request the daughter becomes engaged to her father's secretary. The Daily Leader, published by Tully, prints a libelous article for which Dinsmore starts suit, notwithstanding the apologies of Tully whose reporter inserted the article. Told that he will be fired unless he can persuade Dinsmore to retract the suit, the reporter goes to Dinsmore and when he refuses decides to dig up something against Dinsmore. The reporter, through the aid of a negro who claims Dinsmore pays him to keep silent with regard to a murder committed in the past, frames a story on Dinsmore with the belief that he (Dinsmore), is the murderer. It develops that Dinsmore's twin brother, now in a sanitarium, was the one implicated, but a deathbed confession clears his name as well.

Average Attraction That Will Satisfy Those Not Too Particular

Box Office Analysis for the Exhibitor

"The Family Closet" is not a very strong feature, but will give average satisfaction and generally will depend upon the choice of the individual. It will please some thoroughly and prove tiresome to others, so it's just a matter of whether or not you cater to "particulars." The title suggests well enough what the story is about, but you might also mention that it is based on Will Payne's "Black Sheep."

The title also will tie up nicely with catchlines such as: "There is always a skeleton in 'The Family Closet' so they say. See how Dinsmore's enemies nearly found a means of destroying his reputation." Or, "Better look into 'The Family Closet' or your enemies are likely to do it for you."

W. H. CLUNE
presents

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Story by Nell Shipman
Directed by Bert Van Tuyle

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This picture will add that wholesome touch to the weekly or daily bill that all exhibitors are seeking. Little features like this always make new friends for your house.

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Beautiful

Lucy Doraine

in the gigantic society melodrama with a cast of 10,000 persons

GOOD AND EVIL

"Gorgeous!" "Showy!" "Magnificent!"

–Say the Trade Critics

Motion Picture News: "Good and Evil" is a pictorially gorgeous subject. It reaches heights that American producers still gaze at with hope and aspiration. Lucy Doraine looks like a native-born American and is going to be well-received over here.

Exhibitors Trade Review: An elaborate and spectacular production with an excellent array of principals and thousands of extras. Some of the sets are marvels of cinema art. Staged with a lavish hand.

Moving Picture World: The many adjectives used by P. T. Barnum can be applied with truth to this gorgeous spectacle. Throughout the entire production it is the stupendous, showy and magnificent backgrounds which will attract audiences.

Released by
F. B. WARREN CORPORATION
1540 BROADWAY NEW YORK CITY

Fairly Large Scale Production But Very Poor Story

Miss du Pont in
"THE RAGE OF PARIS"
Universal

DIRECTOR ..... Jack Conway
AUTHOR ..... Du Vernest Rabell
SCENARIO BY ..... Lucien Hubbard
CAMERAMAN ..... Harry Vallejo
AS A WHOLE.....A lavish and extreme production but not altogether auspicious introduction for new star
STORY.....Told mostly by trashy sentiment in sub-titles
DIRECTION.....Made a decorative picture and there are some attractive big sets; sandstorm very effective
PHOTOGRAPHY ..... First rate
LIGHTINGS ..... Excellent
STAR.....Is splendidly photographed; doesn't display much personality in her first vehicle
SUPPORT.....Satisfactory with exception of Ramsey Wallace who overacts
EXTERIORS ..... Good
INTERIORS ..... All right
DETAIL ..... Adequate
CHARACTER OF STORY.....Girl runs away from husband to become Parisian dancer and there meets girlhood sweetheart whom she follows to desert
LENGTH OF PRODUCTION ..... 4,968 feet

In selecting a vehicle as the initial offering of its new star, Miss du Pont, Universal has selected one that probably attracted because of the possibilities for "show" and splendor which it promised, but other than establish Miss due Pont in lavish surroundings, "The Rage of Paris" certainly doesn't give the young lady an attractive send-off. The story contains a lot of sex stuff and isn't the kind of entertainment that especially bids for family trade, and will be enthusiastically received only by the so-called "down town" patronage. It is more than likely that cuts will be required, particularly in connection with some very voluptuous sub-titles.

The plot takes the characters all around the globe, starting at Massachusetts, switching to Paris, and culminating in the Orient, which sequence is by far the best thing in the picture, inasmuch as it contains a thoroughly realistic sandstorm that is really very well done. There is one flash showing the storm bearing down upon a car that is trying to keep ahead of it. As far as the production is concerned, director Conway has done a good piece of work but the story was too much of a handicap.

If Universal saw possibilities that connected the name of their new star with the box office, they haven't brought out the alliance very happily in the initial offering. Miss du Pont may have a fine screen personality, but it certainly is under cover in the rather distasteful role of Joan Coolidge. She photographs nicely and wears clothes very well. The photography throughout the picture is excellent.

Joan's mother asks her to wait one year and so Gordon Talbot goes off to the Orient without a bride. Thereafter mother intercepts letters and Joan finally marries Handley, a man who it attracted by Joan's indifference. He prides himself in being able to create emotion where it isnt, but with Joan he fails. She leaves him and later becomes famous as a dancer in Paris. She meets Talbot who can't seem to make up his mind whether or not he wants her. Later Joan follows him to the Orient and Handley is conveniently killed while following Joan, thereby clearing the way for Talbot.

Better See It First and Use Your Own Judgment

Box Office Analysis for the Exhibitor

An entirely new set of sub-titles and perhaps a little cutting would make "The Rage of Paris" more presentable, particularly if you cater to folks who are the least bit selective of their entertainment. And they won't have to be prudes to find fault with the picture. Perhaps it isn't actually vulgar, but it is openly suggestive and contains many captions that are extremely sensual. It would be well to see it and judge for yourself. You know your audience.

Universal intends making Miss du Pont one of its regular stars, so if you expect to play her following productions it would be best to see "The Rage of Paris," and you can probably tell whether or not she will mean anything at the box office. The title will get them in in certain localities with very little additional exploitation.

An Old Situation That Makes Average Offering

Conway Tearle in
"AFTER MIDNIGHT"
Selznick—Select

DIRECTOR ..... Ralph Ince
AUTHOR ..... John Lynch
SCENARIO BY ..... Not credited
CAMERAMAN ..... Jacob Badaracco
AS A WHOLE.....Not at all original either in presentation or story; familiar substitution of identity theme
STORY.....Has to do with hop joints, Chinese quarters and the usual happy ending
DIRECTION.....Suffices for the material at hand; creates good atmosphere of mystery at beginning
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Too dark
STAR.....Role doesn't provide any particularly noteworthy opportunities
SUPPORT.....Zena Keefe leading lady; Chinese and other extras
EXTERIORS ..... Not many
INTERIORS ..... All right
DETAIL ..... Seems correct
CHARACTER OF STORY.....Twin brother takes place of man held prisoner in an opium resort
LENGTH OF PRODUCTION.....About 5,000 feet

In the early reels of "After Midnight" the spectator is kept very much in the dark—in two respects. You don't know just what it is all about and the lightings are such that you aren't supposed to see what is going on. It is very much "After Midnight" with most of the lights out—too prominently so. Director Ince has managed to create an effective suspense, but he might at least let you in on it and give you a chance to form your own opinion. The whole film isn't dark, so after a while you get to knowing a little of what is going on.

John Lynch's story is not at all new to the screen and it is as improbable as it is old. It is hardly believable that even a twin brother could make the wife of the other believe he is her husband without ever causing her a slight suspicion that the man is not her own husband. There are frequent shots of a Chinese opium den.

Conway Tearle does good work in the dual role of twin brothers, though there are but few scenes in which he appears as both characters. The film is almost without action, except in the climax when Tearle, as Wallace Phillips, brother of Gordon, saves the latter's wife from the scheming gang trying to force the drug saturated Gordon into signing over certain bonds to them.

Black, the white leader of a notorious Chinatown gang, sees a striking resemblance between a stranger who is eating in Mock Sing's restaurant, which is only a blind for the headquarters of the gang it houses, and the drugged victim in the next room. He makes the stranger a proposition whereby he takes the place of the man inside and becomes Gordon Phillips, a rich man affilicted with the drug habit. The stranger agrees and is accepted by Gordon's wife without suspicion except that he is kinder than Gordon had been of late.

Finally the stranger refuses to carry on the deception any longer and tells the wife that he is not her husband but Wallace, his twin brother. He explains how the gang is holding Gordon a drugged prisoner. She refuses to believe until Harris, the butler, confirms the story. Later she is kidnapped by the Chinamen and taken to where her husband is held prisoner to persuade him to sign over some bonds. Wallace rescues the woman, whom he has grown to love, Gordon dies and the gang is captured by the police.

Will Please Unless You Cater To Particulars

Box Office Analysis for the Exhibitor

"After Midnight" is an average offering that will satisfy those who are not too particular and don't mind improbabilities and lack of originality in their picture entertainment. If it happens that Conway Tearle has a following among your patrons, you can get them in by playing up his name prominently and telling them that in "After Midnight" he has a dual role. You can appeal to a certain element with good results by saying that the story is laid in San Francisco's Chinatown.

If you can get folks interested in the idea of a twin brother taking the place of the other even to deceiving the latter's wife, they will come in. Catchlines should attract: "Wives! Are you sure you know your own husband? Alice Phillips didn't know the difference when her husband's twin brother took his place. Is such a deception possible? See how it happened in 'After Midnight,' Conway Tearle's latest production."

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Performance Of Star And Good Judgment In Direction Help

Alice Joyce in
"THE INNER CHAMBER"
Vitagraph

DIRECTOR ..... Edward Jose
AUTHOR ..... Caldwell Dobie
SCENARIO BY ..... G. Graham Baker
CAMERAMAN ..... Not credited
AS A WHOLE.....Acting of star keeps it from becoming very ordinary offering
STORY.....Full of highly improbable moments that make for drama but not plausibility
DIRECTION.....Adequate; handles players well and doesn't allow story to become offensive at any time
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Good
STAR.....Gives her usual satisfactory performance
SUPPORT.....Thoroughly capable and well suited; Holmes E. Herbert and Pedro de Cordoba particularly good; Josephine Whittell makes a good deal of small comedy part
EXTERIORS ..... Few
INTERIORS ..... Good
DETAIL ..... Suffices
CHARACTER OF STORY.....Girl marries doctor who saved her mother's life though she is in love with his best friend
LENGTH OF PRODUCTION.....About 7,000 feet

The acting of Miss Joyce and conservative direction of Edward Jose have proven life-savers in Miss Joyce's latest production, "The Inner Chamber." The piece has been adapted from Caldwell Dobie's novel, "The Blood Red Dawn," a story which with a little less discretion might have made one of those lurid "movie" mellers that permit of "Nellie-The-Cloak-Model" titles, with accompanying descriptive posters. But "The Inner Chamber" shows the successful administration of repression and yet maintains an element of appeal in its more important dramatic moments, all of which are well handled.

The shortcomings are all in Dobie's story and presented in his characters who never ask questions, but act usually upon presumption with the resultant disaster and misfortune. Otherwise "The Inner Chamber" might easily have become a bit of every day life, but loses the connection when the characters fail to act like every day people. For instance, a husband overhears a conversation connecting his wife's name with that of his best friend, prior to their own marriage. Without asking questions the husband shoots the wife and, thinking he has killed her, kills himself. There are similar improbable instances.

Miss Joyce does very good work in the part of Claire Robson, a working girl, who loses one job because she repulses the advances of her employer, and so on down the line she continues to be out of employment. A thoroughly capable supporting company is another good feature. Director Jose has managed to keep the ending from becoming obvious, and there is one particularly good bit presented in connection with the shooting when the husband fires at a mirror in which his wife's image is reflected..

Claire Robson is really in love with Ned Wellman but refuses to have anything further to do with him when she learns he is married. Later Claire marries Dr. Danilo, a noted Italian physician, but immediately after the ceremony Danilo learns of the friendship between Claire and Wellman, who is also Danilo's friend. Meantime Claire has learned that Wellman's wife had been in a sanitarium for many years and has just died. But she remains true to Danilo, who becomes infuriated at the thought of his wife's friendship with Wellman and shoots her and then kills himself. After Danilo's death Claire is free to marry Wellman.

Will Satisfy If They Aren't Too Particular

Box Office Analysis for the Exhibitor

With those not so discriminating "The Inner Chamber" will be favorably received, and those who like the star will, in all probability, accept it for her acting if not for the story. There is a slight sex appeal but it is not offensive and has been carefully handled by director Jose. If the star is a drawing power in your locality use her name prominently and tell them that in "The Inner Chamber" she is supported by a splendid cast including Pedro de Cordoba, Holmes E. Herbert, John Webb Dillon and Mrs. De Wolfe Hopper.

If catchlines get their attention you might use: "She was in love with one man but married the doctor who saved her mother's life." Or, "She had been married only a few hours when she heard a shot in 'The Inner Chamber.' See what a wife saw and the results of an unfounded jealousy. Alice Joyce's latest picture is being shown at the blank theater."

CURRENT RELEASES

AMERICAN FILM CO.
(Distributed through Pathe Exchanges)

Release Date		Footage	Reviewed
	A Light Woman	7,000	9-26-20
	The Gamesters (Margarita Fisher)	6,000	
	The Blue Moon (Elinor Field-Pell Trenton)	6,000	
	Their Mutual Child (Margarita Fisher-Nigel Barry)	6,000	
	Sunset Jones (Chas. Clary & Irene Ritch)	5,000	4-24-21
	Payment Guaranteed (Margarita Fisher)	5,000	

ASSOCIATED EXHIBITORS, INC.
(Distributed through Pathe)

Release Date		Footage	Reviewed
	The Riddle Woman (Geraldine Farrar)	6,000	
	The Devil (George Arliss)	6,000	1-23-21
	What Women Will Do (Anna I. Nilsson)	6,000	2-13-21
	The Rider of the King Log	7,000	4-22-21
	The Road to London (Bryant Washburn)	4,713	6-12-21
Playgoers Pictures, Inc.			
June 12	The Butterfly Girl	5,000	5-29-21
July 10	Women Who Wait	5,000	
Aug 17	They Shall Pay	5,000	8-14-21
Sept 11	Home-Keeping Hearts	5,000	
	18 The Family Closet	5,000	
	25 Discontented Wives	5,000	

ASSOCIATED PRODUCERS

Release Date		Footage	Reviewed
May 1	I Am Guilty (J. Parker Read, Jr.)	6,500	4-24-21
15	Home Talent (Mack Sennett)	6,000	6-19-21
29	Mother O'Mine (Thos H. Ince)	6,044	6-5-21
June 12	The Broken Doll (Allan Dwan)	5,000	6-19-21
19	The Foolish Matrons (Maurice Tourneur)	6,544	7-3-21
26	The Ten Dollar Raise (J. L. Frothingham)	5,726	5-15-21
July 17	Greater Than Love (J. Parker Read, Jr.)	6,000	7-24-21
24	Devotion (Associated	5,669	7-3-21
Aug 7	Cup of Life (Ince)	4,932	9-11-21
Sept	Pilgrims of the Night (Frothingham)	5,500	8-14-21

EQUITY PICTURES CORP.

Release Date		Footage	Reviewed
	For the Soul of Rafael (Clara Kimball Young)	6,000	5-30-20
	Keep to the Right (Edith Taliaferro)	6,000	
	Whispering Devils (Conway Tearle)	6,000	
	Mid-Channel (Clara Kimball Young)	6,000	9-19-20
	Hush (Clara KiKmball Young)	6,000	5-1-21
	Charge It (Clara Kimball Young)	6,900	5-29-21
	Straight From Paris (Clara Kimball Young)	6,000	
	Heedless Moths (Audrey Munson)	5,000	6-19-21
	Black Panther's Cub (Florence Reed)	5,800	2-20-21

FAMOUS PLAYERS-LASKY CORP.

Release Date		Footage	Reviewed
Aug. 7	The Princess of York (Donald Crisp Prod.)	4,780	
14	The Whistle (Wm. S. Hart)	5,359	7- 3-21
14	Passing Thru (Douglas MacLean)	4,594	
21	Conquest of Canaan (Thomas Meighan)	6,900	7-17-21
21	Wealth (Ethel Clayton)	5,141	7-10-21
28	Crazy to Marry (Roscoe Arbuckle)	4,693	8-7-21
Sept. 4	The Hell Diggers (Wallace Reid)	4,277	8-28-21
4	The Great Moment (Gloria Swanson)	6,372	7-31-21
11	At the End of the World (Betty Compson)	5,729	8-21-21
18	Dangerous Lies (Famous Players-British Prod.)	5,500	
18	The Golem	5,398	6-26-21
25	The Affairs of Anatole (Cecil DeMille Prod.)	8,630	
Oct 2	Footlights (Elsie Ferguson)		
2	Cappy Richs (Thomas Meighan)	5,926	8-28-21
9	The Great Impersonation (Geo. Melford)		
16	Gasoline Gus (Roscoe Arbuckle		
23	Experience (Geo. Fitzmaurice Prod.)	6,510	8-14-21
23	Enchantment (Cosmopolitan Prod.)		
30	After the Show (Wm. DeMille Prod.)		
30	Beyond (Ethel Clayton)	5,248	9-11-21

FOX FILM CORP.

Release Date		Footage	Reviewed
Specials	A Connecticut Yankee in King Arthur's Court	7,000	2- 6-21
	Skirts	7,000	
	The Queen of Sheba		4-17-21
	A Virgin Paradise	8,000	8-7-21
	Shame	8,000	8-7-21
	Thunderclap	8,000	8-14-21
	Perjury (William Farnum)	8,000	8-21-21
William Farnum Series			
	His Greatest Sacrifice	6,000	5-1-21
Pearl White Series			
	The Mountain Woman	6,000	2- 6-21
	Know Your Men	6,000	
	Beyond Price	5,000	5- 8-21
Tom Mix Series			
	The Big Town Round-Up	5,000	7-10-21
	After Your Own Heart	5,000	8-7-21
	The Night Horsemen	4,790	9-11-21
Louise Lovely			
	The Little Grey Mouse	6,000	10-31-20
	Partners of Fate	5,000	2-20-21
	While the Devil Laughs	5,000	
William Russell Series			
	Colorado Pluck	5,000	5- 8-21
	Children of the Night	5,000	6-19-21
	Singing River	5,000	7-24-21
Shirley Mason Series			
	The Mother Heart	5,000	6-12-21
	Lovetime	5,000	7-10-21
	Ever Since Eve	5,000	7-31-21
Edna Murphy and Johnnie Walker			
	Live Wires	5,000	7-3-21
	Play Square	4,013	8-21-21
	What Love Will Do	4,252	9-11-21
20th Century Brand			
	Straight from the Shoulder (Buck Jones)		7-3-21
	Maid of the West (Eileen Percy)	5,000	7-17-21
	To a Finish (Buck Jones)	5,000	8-14-21
	Hicksville to Broadway (Eileen Percy)	4,219	9- 4-21

FIRST NATIONAL

Release Date		Footage	Reviewed
	The Girl in the Taxi (Mr. and Mrs. Carter DeHaven)		
	Sowing the Wind (Anita Stewart—Big Five)	6,000	1-16-21
	Lessons in Love (Constance Talmadge)	5,923	6-12-20
	Bob Hampton of Placer (Marshall Neilan Prod.)	7,268	5- 8-21
	Gypsy Blood (Pola Negri)	5,921	5-15-21
	Playthings of Destiny (Anita Stewart)	6,200	
	Courage (Sidney Franklin Prod.)	6,244	6-19-21
	The Sky Pilot (Cathrine Curtis Prod.)	6,305	4-24-21
	Scrap Iron (Charles Ray)	6,747	6-5-21
	Peck's Bad Boy (Jackie Coogan)	5,000	5-1-21
	Golden Snare (James Oliver Curwood)	5,900	7-17-21
	Stranger Than Fiction (Katherine MacDonald)		
	Wedding Bells (Constance Talmadge)	6,000	8-21-21
	Salvation Nell (Whitman Bennett Prod.)	5,485	7- 3-21
	Nobody (Roland West Prd. with Jewel Carmen)	6,396	7-31-21
	The Child Thou Gavest Me (John M. Stahl Prod.)		
	The Sign on the Door (Norma Talmadge)	6,000	7-24-21
	A Midnight Bell (Charles Ray)	6,140	8-14-21
	Serenade (R. A. Walsh Prod.)	6,380	9-11-21
	Wife Against Wife (Whitman Bennett Prod.)		
	One Arabian Night (Pola Negri)		
	The Playhouse (Buster Keaton)		
	Bits of Life (Marshall Neilan Prod.)	6,339	9- 4-21

FEDERATED FILM EXCHANGES OF AMERICA, INC.

Release Date		Footage	Reviewed
	The Midlanders (Bessie Love)	5,000	
	Penny of Top Hill Trail (Bessie Love)	5,000	5- 1-21
	Good-Bad Wife (All Star)	5,000	10-24-20
	The Servant in the House (All Star)	5,000	8-22-20
	Hearts and Masks (All Star)	5,000	
	Dangerous Toys (Wm. Desmond)	7,000	4-24-21

GAUMONT COMPANY

Release Date		Footage	Reviewed
	Fall of a Saint	6,000	
	Out of the Darkness	6,000	
	Infatuation of Youth	6,000	
	The Edge of Youth	6,000	
	Branded	6,000	
	The Thinker	6,000	
	In the Clutches of the Hindoo (Serial)		

GOLDWYN PICTURES

Release Date		Footage	Reviewed
	Prisoners of Love (Betty Compson)	5,884	1-23-20
	The Concert	5,379	2-27-21
	Guile of Women (Will Rogers)	4,496	3- 6-21
	Bunty Pulls the Strings	6,255	1-9-21
	Hold Your Horses (Tom Moore)	4,610	2- 6-21
	A Voice in the Dark (Frank Lloyd Prod.)	4,255	6-12-21
	Don't Neglect Your Wife (Gertrude Atherton Prod.)	5,649	7-31-21
	A Tale of Two Worlds (Gouveneur Morris Prod.)	5,649	3-20-21
	The Cabinet of Dr. Caligari	5,000	4-10-21
	Snowblind (All-Star)	5,000	5-29-21
	An Unwilling Hero (Will Rogers)	5,000	7-17-21
	Made in Heaven (Tom Moore)	5,000	5-1-21
	Wet Gold (Williamson Prod.)	6,000	7-31-21
	Boys Will Be Boys (Will Rogers)	4,028	5-22-21
	The Old Nest (Reginald Barker Prod.)	8,021	7-3-21
	The Sin Flood	6,000	9- 4-21
	Beating the Game (Tom Moore)	5,058	9-11-21

D. W. GRIFFITH, INC.

Release Date		Footage	Reviewed
	Way Down East	12,000	9-12-20

W. W. HODKINSON CORP.
Distributing through Pathe)

Release Date		Footage	Reviewed
J. L. Frothingham Prod.			
	The Breaking Point (Bessie Barriscale)	5,788	2- 6-21
	The Other Woman	5,800	4- 3-21
Renco Film Co.			
	Lavender and Old Lace	5,770	5-1-21
Benj. B. Hampton and Eltinge F. Warner Prod.			
	The Spenders	5,693	1-9-21
	The Man of the Forest	5,880	5-22-21
National Film Corp.			
	The Kentucky Colonel (Joseph Dowling)	6,000	9-19-20
Irvin V. Willat Prod.			
	Partners of the Tide	6,150	3-20-21
	The Face of the World	5,700	7-24-21
Winipeg Productions			
	God's Crucible	5,950	9-11-21
Hugo Ballin Prod.			
	East Lynne (Mabel Ballin-Edward Earle)	6,634	3-13-21
	The Journey's End	7,000	6-19-21
Rockett Film Corp.			
	Keeping Up With Lizzie (Enid Bennett)	5,224	5-15-21

METRO PICTURES CORP.

Release Date		Footage	Reviewed
Aug. 1	Life's Darn Funny (Viola Dana)	6,000	7-31-21
	The Conquering Power (Rex Ingram Prod.)	7,025	7-10-21
Aug. 15	Big Game (May Allison)	6,000	8-14-21
Sept. 5	A Trip to Paradise (Bert Lytell)	6,000	8-21-21
19	The Match Breaker (Viola Dana)	6,000	8-21-21
Nov. 14	There Are No Villains (Viola Dana)	5,000	8-21-21
21	The Infamous Miss Revell (Alice Lake)	5,000	9- 4-21
S. L. Productions			
Feb. 28	Without Limit (All-Star)	6,000	2-20-21
	Garments of Truth (Gareth Hughes)	6,000	9- 4-21
Nazimova Productions			
	Madame Peacock	5,000	10-10-20
Dec. 6	Billions	6,000	12-5-20
C. E. Shurtleff Prod.			
Nov. 22	The Star Rover (All-Star)	6,000	11-14-20
	The Little Fool	4,800	3-13-21
Roland West Prod.			
	The Silver Lining (Jewel Carmen)	6,000	2-20-21

PATHE EXCHANGE, INC.

Release Date		Footage	Reviewed
May 15	The Lure of Egypt	6,000	
June 5	The Heart Line	6,000	5-29-21
	Without Benefit of Clergy	5,300	6-26-21
July 31	The Money Maniac (Perret Prod.)	5,000	7-24-21

Average Picture Only Fair Entertainment At Best

J. P. McGowan in
"DISCONTENTED WIVES"
Playgoers Pictures—Pathe

DIRECTOR ..... J. P. McGowan
AUTHOR ..... Fred Windemeres
SCENARIO BY ..... Not credited
CAMERAMAN ..... Ben Bail
AS A WHOLE.....Just about touches the average line; has one or two good bits of action but otherwise no high lights
STORY.....Depends mostly on coincidence in its development; there are no original twists
DIRECTION ..... Very bad in spots
PHOTOGRAPHY ..... All right
LIGHTINGS ..... Dark on interiors
STAR.....Does good work in straight playing but isn't "there" when it comes to emotional moments
SUPPORT.....Fritzi Brunette adequate heroine; Jean Perry fulfills villainous requirements
EXTERIORS ..... Some pretty shots
INTERIORS ..... Ordinary
DETAIL ..... Frequently poor
CHARACTER OF STORY.....Wife discontented with life in the west has a dream which cures her unrest
LENGTH OF PRODUCTION.....About 5,000 feet

Because of one or two rather good bits of action "Discontented Wives" just about reaches the average mark although at that it is fairly removed from what characterizes good entertainment. The story in the first place is poorly constructed, and there are several flaws in the development, which is based mostly on glaring coincidence and improbabilities that are too mechanical to have any semblance of plausibility. There is one good fight staged in the rapids and another that has such an abrupt ending that it tends to lose any force it might have had.

The direction is uneven and very bad in spots. There is one instance where Fritzi Brunette jumps off a high bridge to save a child from drowning. Close-ups right after the rescue show the heroine just as dry as she was before she jumped, and even wearing her pretty leghorn hat apparently none the worse for what it was supposed to have gone through. The child too is quite dry. Other instances of lack of attention to detail are noticeable.

The conclusion which discloses that the wife has been dreaming all that preceded has not been handled intelligently, and what might have been an effective denouement is practically lost. J. P. McGowan does satisfactory work for the most part but when called upon for emotional demonstration he doesn't seem to know what to do other than bite on the end of his tie. Andy Waldron has a small comedy role that he does well.

Ruth Gaylord has given up her Riverside Drive home to become the wife of John Gaylord. They live in a little cabin near the Ruth Mine, which John is working without much evidence of success. Then follows the dream. Ruth becomes discontented and returns to her home. Kirk Harding, known to both Ruth and John, tries to cheat John out of the mine which has suddenly yielded a wealth of gold. Harding steals a letter which makes him owner of the mine. Meantime, Ruth, learning of John's strike, tries to communicate with him but is unsuccessful. She rescues Harding's child from drowning and is taken ill as a result. Gaylord is located and goes to his wife and learns how Harding managed to cheat him out of the mine. Ruth awakens entirely cured of her desire to go back east.

Title Will Probably Get Them In If That's All You Want

Box Office Analysis for the Exhibitor

You can use this with a double feature day program and get away with it providing the other feature is strong, but alone "Discontented Wives" is likely to make a discontented audience. Even the average audience won't accept improbabilities and crude construction when it is as noticeable as it is here. They're wise enough to know that isn't just what they should expect in present day pictures.

The star isn't popular, so you can't count on his name drawing unless you showed "Cold Steel," a recent R-C picture, and then recall his work in that. The title will have a drawing power with a certain crowd, so if you want to get them in it shouldn't be hard by properly playing up the title with catchlines. Fritzi Brunette is well enough known to use her name.

Release Date		Footage	Reviewed
PIONEER FILM CORP.			
	Indiscretion (Florence Reed)	6,000	———
	Oh! Mary Be Careful (Madge Kennedy)	6,000	———
	The Crimson Cross (Vandyke Brooks)	6,000	———
	The Forgotten Woman (Pauline Stark)	6,000	———
	A Millionaire for a Day (Arthur Guy Empey)	6,000	———
	Beyond the Crossroads (Ora Carew)	6,000	———
	In Society (Edith Roberts)	6,000	———
	Wise Husbands (Gail Kane, J. Horbert Frank and Gladden James)	6,000	———
	Idle Hands (Gail Kane and J. Herbert Frank)	6,000	———
	The Leech (Claire Whitney)	6,000	———
	His Brother's Keeper (Martha Mansfield, Rogers Lytton and James)	6,000	———
	Stolen Moments (Margaret Namare)	6,000	———
	The Barbarian (Monroe Salisbury)	6,000	———
	A Man There was (Victor Seastrom)	6,000	2-29-20
	Mystery Mind (15 Episode Serial)		
R.-C. PICTURES			
	See My Lawyer (Christie Comedy Drama)	6,035	6-5-21
	What's a Wife Worth (Wm. Christy Cabanne	5,600	4-17-21
	Good Women (Gasnier)	5,713	7-24-21
	Nobody's Kid (Mae Marsh)	4,975	7-17-21
	If Women Only Knew	5,550	5-29-21
	Beach of Dreams	5,005	6-26-21
	Black Roses (Sessue Hayakawa)	5,600	4-17-21
	Cold Steel (All-Star)	5,800	6-5-21
	Salvage (Pauline Frederick)	5,980	5-22-21
	Live and Let Live (Cabanne Prod)	5,900	5-29-21
	The Greater Profit (Edith Storey)	4,220	6-26-21
	When Lights Are Low (Sessue Hayakawa)	6,000	7-3-21
	Shams of Society	6,000	8-7-21
	A Wife's Awakening	5,800	8-28-21
Special Features	**REALART PICTURES CORP.**		
	The Deep Purple (Walsh)	7,000	5-16-20
	The Law of the Yukon (Miller)	6,000	9-19-20
	The Soul of Youth (Taylor)	6,000	8-22-20
	The Furnace (Wm. D. Taylor Prod.)	6,882	11-28-20
Star Productions			
	Two Weeks With Pay (Bebe Daniels)	4,136	6-5-21
	A Private Scandal (May McAvoy)	4,363	6-19-21
	A Kiss in Time (Wanda Hawley)	4,351	6-19-21
	The Land of Hope (Alice Brady)		———
	Such a Little Queen (Constance Binney)	4,942	7-10-21
	Moonlgiht and Honeysuckle (Mary M. Minter)	4,294	7-24-21
	A Heart to Let (Justine Johnstone)	5,249	7-24-21
	Don't Call Me Little Girl (Mary Miles Minter)	5,214	6-26-21
	Little Italy (Alice Brady)	4,875	7-24-21
	A March Hare (Bebe Daniels)	4,431	7-24-21
	Her Sturdy Oak (Wanda Hawley)	4,590	8-7-21
	One Wild Week (Bebe Daniels)	4,253	8-28-21
	Room and Board (Constance Binney)	5,000	9- 4-21
LEWIS J. SELZNICK ENT.			
Selznick Pictures (Distributed by Select Exchanges)			
Elaine Hammerstein Star Series			
	The Girl From Nowhere	5,000	7-17-21
	Remorseless Love	5,000	8-7-21
	Handcuffs or Kisses		———
Eugene O'Brien Star Series			
	The Last Door	5,000	6-26-21
	Is Life Worth Living?	5,000	7-24-21
	Clay Dollars		———
Owen Moore Star Series			
	The Chicken in the Case	5,261	2- 6-21
	A Divorce of Convenience	5,000	———
Conway Tearle Star Series			
	Bucking the Tiger	5,000	5-1-21
	The Fighter	6,000	8-21-21
	After Midnight		———
Special Productions			
	The Greatest Love (Vera Gordon)	5,520	1-30-21
	The Highest Law (Ralph Ince)	5,500	———
	The Road of Ambition (Conway Tearle)	5,500	2-20-21
	The Sin That Was His (Wm. Faversham)	5,600	12-12-20
	Red Foam (Ralph Ince Special)	5,500	———
	Who Am I	6,000	7-10-21
	Concert (All Star)		———
	A Man's Home (All Star)		———
Pepublic Features			
	Mothers of Men (Claire Whitney)	5,000	3- 7-20
	Mountain Madness	6,000	———
	The Great Shadow (Tyrone Power)	6,000	———
	Man's Plaything (Grace Davison)	5,000	———
	The Gift Supreme (Bernard Durning)	5,000	———
	Children of Destiny (Edith Hallor)	5,000	———
STOLL FILM CORP. (Distributing through Pathe)			
	Squandered Lives		12-19-20
	The Hundredth Chance		1-2-21
	Mr. Wu	4,650	12-26-20
	The Lure of Crooning Water	7,800	1-16-21
	The Tavern Knight	5,800	1-30-21
	The Flame	6,000	2- 6-21
	The Branded Soul	5,100	2-13-21
	God's Good Man	5,000	———
	The Tidal Wave	5,000	2-27-21
	Bars of Iron	5,100	3- 6-21
	Testimony	5,400	2-13-21
	The Garden of Resurrection	5,500	3-20-21
UNITED ARTISTS			
Dec. 5	The Mark of Zorro (Douglas Fairbanks)	7,500	12-5-20
Jan. 9	The Love Light (Mary Pickford)	8,000	1-16-21
	The Nut (Douglas Fairbanks)	5,800	3-13-21
	Dream Street (D. W. Griffith Prod.)	10,100	4-17-21
	Through the Back Door (Mary Pickford)	7,000	5-22-21
	Carnival (Harley Knoles Prod.)	7,300	7-3-21
	Disraeli (George Arliss)	7,000	8-28-21
	Three Musketeers (Douglas Fairbanks)	11,700	9- 4-21

Release Date		Footage	Reviewed
UNIVERSAL FILM MFG. CO.			
Jewel Features			
	Outside the Law (Priscilla Dean)	7,754	1-9-21
	Reputation (Priscilla Dean)	7,158	5- 8-21
	No Woman Knows	7,000	9- 4-21
Universal Features			
	The Fighting Lover (Frank Mayo)	5,000	6-12-21
	The Kiss (Carmel Myers)	5,000	7-3-21
	Thunder Island (Edith Roberts)	5,000	6-19-21
	Desperate Trails (Harry Carey)	4,577	6-26-21
	Short Skirts (Gladys Walton)	4,330	7-10-21
	Man Trackers	5,000	7-17-21
	Luring Lips (Edith Roberts)	4,263	7-24-21
	Danger Ahead (Mary Philbin)	4,353	7-31-21
	A Daughte rof the Law (Carmel Myers)	4,752	8-7-21
	Opened Shutters (Edith Roberts)	4,534	8-21-21
	The Shark Master (Frank Mayo)	4,178	8-28-21
	Action (Hoot Gibson)	4,509	9- 4-21
	The Rowdy (Gladys Walton)	4,974	9- 4-21
	Moonlight Follies (Marie Prevost)		———
Alice Joyce	**VITAGRAPH**		
	The Vice of Fools	5,000	11-14-20
	Cousin Kate	5,000	———
	Her Lord and Master	5,000	———
	The Scarab Ring (Alice Joyce)	5,000	5-29-21
Earle Williams			
	Diamonds Adrift	5,000	———
	It Can't Be Done		———
	The Silver Car	6,000	6-5-21
Corinne Griffith			
	The Broadway Bubble	5,000	11-21-20
	It Isn't Being Done This Season	5,000	———
	What's Your Reputation Worth?	5,000	———
Harry T. Morey			
	The Sea Rider	5,000	5-30-20
	The Gauntlet	5,000	7-25-20
Super Features			
	Dead Men Tell No Tales (Tom Terriss)	7,000	12-19-20
	Black Beauty (Jean Paige)	6,800	1-9-21
	The Heart of Maryland	6,000	5-22-21
Alice Calhoun Prod.			
	Princess Jones	5,000	———
	Closed Doors	5,000	5-22-21
Antonio Moreno Prod.			
	Three Sevens	5,000	2- 6-21
	F. B. WARREN CORP.		
Sept. 4	The Blot (Lois Weber)	7,000	8-21-21
11	Quo Vadis	5,919	8-28-21
	INDEPENDENT—STATE RIGHTS		
	The Twice Born Woman (Sonora)	6,000	7-3-21
	Tradition (Sonora)	6,000	7-10-21
	Burn 'Em Up Barnes (C. C. Burr)	5,600	8-14-21
	The Fighting Breed (Aywon)	5,000	8-14-21
	The Jack Rider (Aywon)	5,000	8-14-21
	Johnny Ring and the Captain's Sword (Temple Prod. Co.)	4,800	8-28-21
	A Girl's Decision (Rainbow Films)	5,500	8-28-21
	Why Girls Leave Home (Warner Bros.)	6,000	9- 4-21
	The Heart of the North (C. B. C. Film Sales)	6,000	———
	The Shadow of Lightning Ridge (Aywon)	5,000	9-11-21
	The Vengeance Trail (Aywon)	5,000	9-11-21
	Man and Woman (Jans)	5,000	9-11-21

SHORT REEL RELEASES

ASSOCIATED EXHIBITORS, INC.

Harold Lloyd Comedies: Now or Never, Among Those Present, I Do.

ASSOCIATED PRODUCERS, INC.

Mack Sennett Comedies (2 reels): Made in the Kitchen, She Sighed by the Seaside, Call a Cop.

Ben Turpin Comedies (2 reels): Love's Outcast.

EDUCATIONAL FILM CORP. OF AMERICA

Mermaid Comedies (2 reels): The Simp, April Fool, High and Dry, Moonshine, Holy Smoke, Bang, The GGreenhorn, Sunless Sundays.

Chester Comedies: (2 reels): You'll Be S'prised, Beat It, Ladies' Pets, Just In Time, Ready to Serve, Snooky's Wild Oats, Snooky's Blue Sunday, Snooky's Fresh Heir.

Torchy Comedies (2 reels): Torchy's Millions, Torchy Turns Cupid, Torchy's Double Triumph, Torchy Mixes In, Torchy's Night Hood, Torchy's Big Lead, Crowing Torchy, Torchy's Promotion.

Christie Comedies (2 reels): A Homespun Hero, Shuffle the Queens, Going Thru the Rye, Mr. Fatima, Wedding Blues, Back from the Front, Dining Room, Kitchen and Sink, Movie Mad, Nobody's Wife, Hey Rube, Man Versus Woman, Scrappily Married, The Reckless Sex, Red Hot Love, Short and Snappy, Sneakers, Let Me Explain, Southern Exposure.

Vanity Comedies (1 reel): Take Your Time, Three Jokers, Rocking the Boat, Spooners, Ninety Days or Life, It's Your Move, Spiking the Spooks.

Gayety Comedies (1 reel): Dummy Love, Zero Love, Money Talks, Sweet Revenge, A Handy Husband, Hero-Pro Tom, Standing Pat, Assault and Flattery.

Educational Specials: The Race of the Age (Man O' War), 2 reels; Art of Diving (Kellerman), 1 reel; Babe Ruth—How he Knocks His Home Run, 1 reel; Valley of Ten Thousand Smokes, 1 reel; Modern Centaurs, 1 reel.

Bruce Scenics Beautiful (1 reel): Wanderlust, Solitude, The Castaway, By Schooner to Skagway, Tropical Nights, The Banana Special, The Explorers, The Isle of Desire, The Business of Camping, Voices of the Sea, The Will o' the Wisp, Water Trails, The Man Who Always Sat Down, The Merry Little Put Put.

Chester Outings (1 reel): Frozen Thunder, Iguazu the Exquisite, Getting a Polish, Swat the Landlord, There Is No Santa Claus, Rookeries and Squawkeries, Crowning King Blizzard, Frivolous Fijis, Lost a Yodel, Pahs and Papas, Paths of Glory, Something to Worry About, Putting Nature Next, The Worst Was True, Hitting the High Spots, The Red Trail's End, One Peek Was Plenty, Hitting the Hot Spots, Jogging Across Sawtooth.

A Very Light But Sufficiently Amusing Picture

Mary Miles Minter in
"HER WINNING WAY"
Realart

DIRECTOR ..... Joseph Henabery
AUTHOR ..... Edgar Jepson
SCENARIO BY ..... Douglas Doty
CAMERAMAN ..... Faxon Dean
AS A WHOLE.....Very light offering that drags at times and has comedy that is all on the surface
STORY.....From the play "Ann" by Lechmere Worrall and the novel by Edgar Jepson; keeps star pretty much in foreground
DIRECTION.....Varies; good at times and then again allows piece to become dull occasionally
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
STAR.....Fulfills the requirements of the part nicely and is well suited
SUPPORT.....Gaston Glass hasn't much to do in hero role but does that much well; others suitable
EXTERIORS ..... Few
INTERIORS ..... Satisfactory
DETAIL ..... Adequate
CHARACTER OF STORY.....Girl writer becomes waitress in author's home to get interview he refuses to give her
LENGTH OF PRODUCTION ..... 4,715 feet

It takes a little while for "Her Winning Way" to start winning, but it makes a satisfactory light entertainment offering even despite a few rather dull stretches that threaten to let it die. But it manages to pick up again and bring back the interest where it left off. This is the third duty served by Edgar Jepson's brain child "Ann." As a novel it was called "Ann Annington." Then someone made a play and called it "Ann," and now Realart has used it as a vehicle for Mary Miles Minter and called it "Her Winning Way." Considering its service record "Ann" has stood the test fairly well and there is still enough humor left to put a few laughs into "Her Winning Way."

There are no really big comedy moments in the picture, but there is some good amusement that seemed to register well enough at the transient house where it was shown. Then, too, it provides a thoroughly suitable role for Miss Minter and she is kept properly in the foreground for the most part. The idea is not especially original, but serves adequately as screen material. A little more comedy, it would seem, might have been obtained from it. As it is, the best comedy develops from the situation in which the star plays maid in the home of an author and "vamps" him away from the prim and spectacled lady selected by his mother.

Ann is known as A. A. by the readers of a certain magazine, the editor of which details Ann to secure an interview with Donald Hargrave, a promising young author. Hargrave flatly refuses an interview but Ann determines to get it. She rents a room next to Hargrave's and later presents herself as the new maid. In this way Ann gathers the information necessary for her article, even to the fact that Hargrave is being forced into a loveless marriage with a prim young person selected by his mother.

Hargrave is writing a book and accepts the suggestions of Ann, even to kissing her, that he may write about kisses and know what he's talking about. Gradually Ann falls in love with the author and decides to save him from mama's choice. Meantime Lloyd, Ann's jealous suitor, is on her trail. Ann plants certain articles of feminine wearing apparel in Hargrave's room. They are discovered by his fiancee and the wedding is called off. Eventually the author discovers Ann's real identity and of course falls in love with her.

Minter Fans Will Like It

Box Office Analysis for the Exhibitor

Admirers of the star and those who don't mind how light their entertainment is will be pleased with "Her Winning Way." There is a sufficient amount of humor to about put it over and keep them good natured throughout the places that run a bit slower than the rest of the offering. Where the star is liked her name is your best bet and should be played up prominently.

If you think the novel or the play will mean anything you might mention the connection. For catchlines use: "A prominent author refused to be interviewed by a magazine writer, but see how Mary Miles Minter secures the article by 'Her Winning Way.'" Stills in the lobby showing the star in her maid regalia will also attract. Another good bit of exploitation might be to have the ushers, if you happen to have women, attired in maid costumes.

Release Date — Footage Reviewed

Chester Screenics (1 reel): Sea Planets—Apartments for Rent, Fine Feathers—They Forgot the Town, Out of the Past, Then Company Came—Art Is Everything, No Hope for the Drys—Silver Silences, Sultans of the Sea—Getting a Toe Hold, From Deer to Dam, Buzz-z-z, Philippine Futurity—An Angle in Idaho, New Wine in Old Bottles, Old Moose Trails.

Hudson's Bay Travel Series (1 reel): A Tale of the Fur North, Hides—And Go Seek, It's a Great Life—If, An Eskimotion Picture.

World Wanderings (1 reel): In Dutch, South Sea Magic.

Miscellaneous (1 reel): Wilderness Friends, Golf—Slow Motion, Dixie, Kinograms (Two-a-Week).

FAMOUS PLAYERS-LASKY

Paramount-Arbuckle Comedy (2 reels): Rough House, His Wedding Night, Fatty at Coney Island, A Country Hero, The Bell Boy, The Butcher Boy, Moonshine, The Cook, The Sheriff, The Garage.

Paramount-Burton Holmes Travel Pictures (1 reel): Along the Riviera, Alexandria, Biskea the Beautiful, Present-Day Prague, A Polynesian Odyssey, The Galata Bridge, Monte Carlo, Bazaars of Cairo, Country Life in Bohemia, The City of Algiers, In New Madrid, Liberated Jerusalem, Marseilles, Spanish Children, In the Rice Fields of Japan, The Road to the Pyramids, Calling on the Sphinx, In Barcelona, Marvelous Manhattan, The Cruise to Vera Cruze, Boro-Bodar and the Bromo, Torrid Tampico.

Paramount-Burlingame Adventure Scenics (1 reel): Down the Strand in London, Winter Sports in St. Moritz, Kilawea Volcano in Eruption, The Jungfrau Railroad, Wildest Wales.

Paramount-De Haven Comedies (2 reels): Kids is Kids, Spirits.

Paramount-Mack Sennett Comedies (2 reels): Don't Weaken, It's a Boy, His Youthful Fancy, My Goodness! Movie Fans, Fickle Fancy, A Fireside Brewer, Dabbling in Art, Bungalow Troubles, On a Summer's Day, The Unhappy Finish, Officer Cupid, Astray from the Steerage, Are Waitresses Safe, An International Sneak.

Paramount Magazine (1 reel): Pictionary and Cartoons (weekly).

Paramount-Post Nature Pictures (1 reel): From a Piscatorial Angle, The Cloud, A Setting of Ages, Indian Summer, Victory Mountain.

Paramount-Vandenbergh Series (2 reels): Wild Men of Africa, Jungle Dancers, The Lion Killers, Slaying the Hippopotamus, The Land of the Pygmies.

FIRST NATIONAL EXHIBITORS

Charles Chaplin (2 and 3 reels): A Dog's Life, A Day's Pleasure, Shoulder Arms, Sunnyside.

Toonerville Trolley (2 reels): The Skipper's Narrow Escape, The Skipper's Treasure Garden, Meeting All Trains.

Henry Lehrman Comedies (2 reels): The Punch of the Irish, Twilight Baby, The Kick in High Life, Wet and Warmer.

FEDERATED FILM

Miracles of the Ungle (Serial—15 Chapters).

Monta Banks Comedies (2 reels): His First Honeymoon, Bride and Gloom, In and Out, Peaceful Alley.

Hallroom Boys Comedies (2 reels): False Roomers, Their Dizzy Finish, Circus Heroes, A Chili Romance, Friday the 13th, We Should Worry, We'll Get You Yet, After the Dough, Two Faces West, Meet the Wife.

Chester Comedies (2 reels): Snooky's Twin Troubles.

Federated Screen Snapshots (1 reel): No. 1 to 8.

FOX FILM CORPORATION

Sunshine Comedies (2 reels): His Meal Ticket, Three Good Pals, The Janitors, The Big Secret, Verse and Worse, The Simp, His Fiery Beat, Roaring Lions on Parade, His Unlucky Job, The Baby, The Slicker, Pals and Petticoats, Pretty Ladu, His Noisy Still, Hold Me Tight, An Elephant's Nightmare, Chase Me, Farmyard Follies.

Clyde Cook Comedies (2 reels): The Jockey, Kiss Me Quick, The Huntsman, All Wrong, Don't Tickle.

Mutt and Jeff Animated Cartoons (1 reel): Mlle. Fifi, Gathering Cocoanuts, It's a Bear, The Far North, A Hard Shell Game, The Vacuum Cleaner, The Naturalists, A Rare Bird, Flivvering, A Crazy Idea, Factory to Consumer, The Ventriloquist, Doctor Killjoy, Gum Shoe Work, The Lion Hunters, The Glue Factory, Cold Tea, The Hypnotist, The Pappoose, On the Hip, The North Woods, Sherlock Hawkeshaw & Co.

Fox News (Twice a Week).

Serials: Bride 13 (15 episodes), Fantomas (20 episodes).

GOLDWYN PICTURES

Capitol Comedies (2 reels): Fingers and Pockets, Love and Rollers, Hearts and Hammers, At It Again, Professional Ethics, When Martin Gits Here, Ged Ap, Napoleon, You'd Better Get It, Indigo Sunday, Why Worry, Nothing to Think About, Take It Easy.

Edgar Comedies (2 reels): Edgar Camps Out, Edgar the Explorer, Edgar's Country Cousin, Edgar's Feast Day, Get-Rich-Quick Edgar, Edgar's Little Saw.

Goldwyn-Bray Comics (1 reel): Lampoons: Happy Hooligan in Apollo, Happy Hooligan in Cupid's Advice, Happy Hooligan in Happy Hooldini, Judge Rummy in The Prize Dance, Judge Rummy in Snappy Judgment, Happy Hooligan in The Blacksmith, Happy Hooligan in A Romance of '76, Judge Rummy in Why Change Your Husband, Happy Hooligan in Dr. Jekyll and Mr. Zip, Judge Rummy in Bear Facts, Happy Hooligan in Roll Your Own, Judge Rummy in Yes, Dear, Happy Hooligan in Oil, Judge Rummy in Too Much Pep.

Goldwyn-Bray Pictographs (1 reel): Tree-top Concert Singers, The Island of the Mist, Through the Earth, What Is Your Body Worth? A Paradise for Birds, Venice of the Orient, Action of the Human Heart, The Riveter, The Human Voice, Seein' Things on the Orinoco, Gypsy Scientists, Unshod Soldiers of the King, No Reg'lar Bird, Chemical Inspiration, Safe Combination, The City That Never Sleeps.

INDEPENDENT FILMS ASSN.

Max Roberts Comedies: Why Change Your Mother-in-Law? Shimmy Isle, Absence Without Leave.

METRO PICTURES CORP.

Buster Keaton Comedies (2 reels): Convict 13, One Week, The Scare Crow, Neighbors, The Haunted House, Hard Luck, The High Sign, The Goat

Release Date — Footage Reviewed

PATHE EXCHANGE, INC.

Pathe News—Wednesdays and Saturdays.

Topics of the Day—Weekly.

Week of July 24: At the Last Minute (Sky Ranger No. 13), 2 reels; A Nest of Knaves (Yellow Arm No. 6), 2 reels; No Stop-Over (Snub Pollard), 1 reel; The American Badger (Bill & Bob), 1 reel; The Flirt (Harold Lloyd Reissue), 1 reel.

Week of July 31: .Liquid Fire (Sky Ranger No. 14), 2 reels; In the Dead of Night (Yellow Arm No. 7), 2 reels; What a Whopper (Pollard comedy), 1 reel; All Aboard (Harold Lloyd reissue), 2-3 reel; The Country Mouse and City Mouse, 1 reel cartoon.

Week of Aug. 7: The Last Raid (Sky Ranger No. 15), 2 reels; Smuggled Abroad (Yellow Arm No. 8), 2 reels; Teaching the Teacher (Pollard comedy), 1 reel; The Tip (Harold Lloyd reissue), 1 reel; The Cat and the Canary, 2-3 reel cartoon.

Week of Aug. 14: The Kingdom of Deceit (Yellow Arm No. 9), 2 reels; The Black Ace (Edgar Jones), 2 reels; Spot Cash (Pollard), 1 reel; Rainbow Island (Harold Lloyd reissue); The Fox and the Crow, 2-3 reel cartoon.

Week of Aug. 21: The Water Peril (Yellow Arm No. 10), 2 reels; The Secret of Butte Ridge (Tom Santschi), 2 reels; The Mountain Lion (Adventures of Bill and Bob), 1 reel; Name the Day (Pollard), 1 reel; Move On (Harold Lloyd reissue), 1 reel; The Donkey in the Lion's Skin, 2-3 reel cartoon.

Week of Aug. 28: Pawns of Power (Yellow Arm No. 11), 2 reels; The Mayor of Misery (Edgar Jones), 2 reels; Stop Kidding (Eddie Boland), 1 reel; By the Sad Sea Waves (Harold Lloyd reissue), 1 reel; Mice at War (2-3 reel cartoon.

PIONEER FILM CORP.

The Facts and Follies Series (1 reel): Babes in Bearskin, Call Me Daddy, Down Beside the Seaside, Knockout Maggie, Professor Was Right, Running Romeos, Two's Company, Young Ideas.

Luke McLuke's Film-Osophy, each ½ reel.

The Sonny Series, each 2 reels.

Serial—The Hope Diamond Mystery (15 episodes).

Week of Sept. 4: The Price of a Throne (Yellow Arm No. 12), 2 reels; The Wolver (Tom Santschi), 2 reels; The Jail Bird (Snub Pollard), 1 reel; Over the Fence (Harold Lloyd Reissue), 1 reel.

Week of Sept. 11: Behind the Curtain (Yellow Arm No. 13), 2 reels; My Lady O' the Pines (Holman Day), 2 reels; On Their Way (Eddie Boland), 1 reel; The Fashionable Fox (Cartoon), ¾ reel; Pinched (Harold Lloyd reissued), 1 reel.

Week of Sept. 18: The False Goddess (Yellow Arm No. 14), 2 reels; Mother O' Dreams (Tom Santschi), 2 reels; The Civet Cat (Bill & Bob), 1 reel; The Hermit and the Bear (Cartoon), ¾ reel; Late Lodges (Snub Pollard), 1 reel; Bashful (Harold Lloyd reissue), 1 reel.

Week of Sept. 25: The Miracle (Yellow Arm No. 15), 2 reels; The Secret Cipher (Hurricane Hutch No. 1), 3 reels; The Chink (Eddie Boland), 1 reel; The Hare and the Tortoise (Cartoon), ¾ reel; Netting the Leopard (Hunting), 1 reel; Rough Seas (Gaylord Lloyd), 1 reel.

Week of Oct. 2: The Cycle Bullett (Hurricane Hutch No. 2), 2 reels; Lorraine of the Timberlands (Tom Santschi), 2 reels; Gone to the Country (Snub Pollard), 1 reel; The Lucky Number (Gaylord Lloyd), 1 reel. The Wolf an the Crane (Cartoon), ¾ reel.

PRODUCERS SECURITY CORPORATION

The Irving Cummings Northwest Mounted Series (2 reels): On the Trail, Tricked, Patsy's Jim, The Rope's End and Corporal Jim's Ward.

Cissy Fitzgerald Comedies (2 reels): Cissy's Saucy Stockings, See Ameria First Cissy Invades Bohemia, Cissy's Economy and Cissy's Financial Flivver.

Elephant Comedies (2 reels): An Elephant On His Hands, An Arabian Nightmare (others to follow).

LEWIS J. SELZNICK ENTERPRISES

Herbert Kaufman Masterpieces.

Prizma Color Pictures.

William J. Flynn Series (Detective Series, 2 reels).

Chaplin Classics.

Selznick News.

Serials: The Whirlwind (15 episodes), The Branded Four (15 episodes).

UNIVERSAL FILM MFG. CO.

Century Comedies (2 reels): The Kid's Pal, The Country Heir, Dandy Lions, Playmates, A Dollar's Worth (Harry Sweet), For Sale, Pals (Brownie), Custard's Last Stand (Zip Monty and Florence Lee), Wood Simps, Society Dogs, The Smart Alec (Harry Sweet), Third Class Mail (Charles Dorety and Peggy Montgomery), The Whizbug, Three Wise Boobs.

Jewel Comedies—Ted Rider Series (Leonard Clapham) (2 reels): A Son of the North (No. 1), The Girl and the Law (No. 2), Big Stakes (No. 3), When the Devil Laughed (No. 4), The Forest Runners (No. 5), The Timber Wolf (No. 6), Roman Romeos (Lyons-Moran), A Monkey Movie Star.

Serials: The Flaming Disk, 18 episodes; The Vanishing Dagger, 18 episodes; The Dragon's Net, 15 episodes; King of the Circus (Eddie Polo), — episodes; The Diamond Queen (Eileen Sedgwick), — episodes; The White Horsemen, 18 episodes; Do or Die (Eddie Polo), — episodes; Terror Trail, — episodes.

Star Comedies (1 reel): When Eve Fell, No License (Billy Fletcher), Twin Husbands (Dorothy Wolbert), Who Kissed Me? (Dorothy Wolbert), Marie Struck, Oh! Tessie (Dorothy Wolbert), The Truck Horse Bandit, Zulu Love (Eddie Barry), A Cheese Romance (Billy Fletcher), Rubbing It In (Billy Fletcher), Hearts and Flour (Dorothy Wolbert), Uneasy Money (Robert Anderson), Meet My Husband (Billy Fletcher), Rubes and Boobs (Billy Fletcher), An Awful Bull (Billy Fletcher), The Skylark, While New York Snores (Billy Fletcher), The Champ (Billy Fletcher), The Mystic M.

Western and Railroad Dramas (2 reels): The Fightin' Actor, The Cactus Kid (Hoot Gibson), The Midnight Raiders, The Knockout Man, Who Was the Man? Crossed Clues (Hoot Gibson), The Empty Gun, The Outlaw (Jack Perrin), The Winning Track, Fighting Blood (Jack Perrin), The Wild, Wild West (Hoot Gibson), Stand Up and Fight (Jack Perrin), The Heart of Arizona (Eileen Sedgwick), Bandits Beware (Hoot Gibson), The Girl in the Saddle, The Movie Trail, The Shadow of Suspicion (Eileen Sedgwick), The Man Who Woke Up (Hoot Gibson), Beating the Game, The Valley of Rogues (Jack Perrin).

International News (Issued every Monday and Thursday).

Some Short Reels

"Winners of the West"—Universal

Type of production.....18 episodes

American history now takes its place in a chapter picture. "Winners of the West" is based on a great American theme worthy of an epic. Contrary to the usual serial, it stays right at home and does not wander off to China or Europe, neither does it use auto races, aeroplanes, draw-bridges and other devices so familiar to the serial fan, to produce its effect. In "Winners of the West" American history has been caught at a climax and dramatized into a stirring and appealing picture. A romantic tide of history is pictured at its flow and illustrates the adventurous days in the "Roaring Forties." Days filled with Indians, Pioneers, Tomahawks and Prairie battles. This was the time of Kit Carson and Captain John C. Fremont, and the days that led to that mad rush for gold in '49, and the opening of the West.

At the start of this serial you are introduced to the period in which the action is to take place. Much care has been given to the interiors and costumes, and the detail is all quite correct. Then you start off with Captain John C. Fremont on his famous trail-breaking expedition from Missouri to the gold fields in California. You travel fast, but the road is dotted with adventure and your progress is only checked with thrills.

Art Acord is the star in this chapter production, and Myrtle Lynd plays opposite. The story opens in the little town of Boonville, Missouri, and it is through this town that Captain Fremont, following the trail of Daniel Boone, passes on his way West. Art is a young trapper and did not know that his father left him a gold mine in California. The bad man of the village and his cowardly son intercepted the letter to Art and plot to take possession of the mine. The son joins an expedition and travels West. Art remains at home in order to earn money to pay a debt of his father's. He soon, however, learns of the gold mine and at the same time he hears that the party is being attacked by a tribe of Indians. He rides to the rescue and arrives in time to save the girl of his affections. The fights with the Indians are well staged and thrillingly done. Some very pretty shots are here recorded showing the prairie-schooners wheeled into a circle to fortify and help protect the party, while the whooping red men dash madly around. A flaming arrow sets fire to the powder wagon and the strength of the pioneers is just about to give out when aid arrives and the savages are driven away. This introduces the "Winners of the West."

Edward Laemmle deserves a good deal of credit for his direction of this production. The action is smooth and the human touches are well planned. Art Acord is certainly one of the very best and most daring horsemen in pictures and his work in this production is excellent. From the start he develops a very lovable character. Miss Myrtle Lynd is a very suitable type for the part and does pleasing work. The rest of the cast present good and contrasting types and also are very adequate.

As a whole "Winners of the West" is one of the very best chapter productions of the year. It not only contains the necessary number of thrills, but it is also an innovation in the line of serials. It touches on a subject that is romantic and big, and presents it in a direct and truthful manner. It is filled with historic interest and is clean and censor proof.

The exhibitor would do well, in putting over this production, to appeal directly to the school children. Link up the shows with American history and invite the school teachers to the initial performance. Play up the wild Indian idea and talk about the rush for gold. It might also be a good idea to offer the children of your town a prize for the best account of the 1848 Fremont Expedition.

"King Alfonso's Busy Day"—Kineto

Type of production.....1 reel travel

This entire reel is built up of views taken of Alfonso, King of Spain. He is shown attending church and reviewing his troops. Most of the shots in this are taken out-of-doors or at official functions, such as the laying of a corner stone or the presentation of a flag to a regiment of cavalry. The reel is pieced together and the views are all such as one gets in a news reel. The King is never shown at his ease or at his daily routine. The job of kinging is an interesting one and we get no insight as to how this delicate trade is carried on. If you have a large Latin or Catholic audience they will probably be interested in the official events recorded in this Kineto Review No. 82.

"The Wolf and the Crane"—Aesop Fable—Pathe

Type of production.....1 reel cartoon

"The Wolf and the Crane" is a very amusing cartoon. This time the funny cat goes fishing. Under the water a little fish is shown about to tackle the hook, but his watchful mother catches him and spanks him for his foolishness. However, there are some children who are not so well brought up. The cat makes a pretty good haul. The cat is a sport for he throws back a little minnow, and as the liberated fish strikes the water he calls out "Thank you." The wolf has been watching all this from far off and rushing upon the scene he chases off the cat and tries his luck. He eats the very first fish he gets and so greedy was his appetite that a bone sticks in his throat. He rushes to Dr. Crane, the tooth and throat specialist, and promises him a good reward if he will extract the bone from his throat. This the crane, with his long beak, is able to do, but when he asks for the promised reward the wolf laughs. "How inconsiderate of you," he says. "Is it not enogh that you had your head in a wolf's jaw and are still alive?" The picture contains some very amusing animation and has more than the average number of laughs.

"The Turkish Bath"—Mutt and Jeff Cartoon—Fox

Type of production.....½ reel cartoon

There are more laughs in this one than there have been in several previous Mutt and Jeff pictures put together. Mutt and Jeff decide to wear off the effects of the night before by indulging in a Turkish bath. They are still in such a bad way that they can't even find the door of the building. Their adventures in and around the bath are funny, and finally the two wander into a dry cleaning establishment from which they are thrown out and a street sprinkler runs over them and they emerge with great praise for the Turkish bath.

Short Reels

Pathe Review No. 123

Type of production.....1 reel magazine

This magazine opens with some shots of frogs eating their dinners at the zoo. The shots include South American frogs, tree frogs and the common bull frog. The slow motion section shows a champion pool player doing some of the pretty demonstration shots. The camera is mounted high above the table and no detail is lost. These remarkable shots are shown in both normal and slow motion. Hy Mayer comes next with his cartoons. His subjects this time are taken from a country fair. Both the performers and the country visitors are caught in intimate glimpses. The colored section of this magazine is devoted to the gold fish peddler of Japan. Some very pretty shots are here recorded. This Pathe review is above the average in interest. The photography is clear and the entire reel well balanced.

"The Stork's Mistake"—Campbell—Educational

Type of production.....2 reel comedy

Babies, babies and babies. All kinds and colors. White, pink, yellow, brown and black. Some children too are included and help carry through the story of babies. In babyland the workings of the baby factory are shown. The babies are made of clay and baked in ovens until done. Of course, when they are overdone they come out brown, and when they are burnt, as it sometimes happens when the elves play a little game of African golf, then the babies come out black. But they all seem just as happy regardless of the shade of their skin. Now the master of the factory keeps a stock room and in each pigeon hole he has a child. They are classified, indexed and ready for delivery, so that when a little boy asks his mother for a brother he can get permission to call up on the 'phone and the master will deliver by stork. But this time the stork made a mistake and picked a black one instead of a white, and a lot of trouble was caused. The master himself rode a high wheel bike through the air and overtook the stork and saw that the right baby was delivered. There are some amusing shots in this baby picture which is a little different from the usual run of children comedies. The close ups of the children are attractive and the fun is clean throughout.

"A Tongue Sandwich"—Mutt and Jeff Cartoon—Fox

Type of production.....½ reel cartoon

Mutt and Jeff are lying down on the job in this one. They don't get the laughs that they have previously. One bit where Mutt and Jeff land in a Chinese laundry and Jeff hides in a shirt which the Chink is ironing is fair. Perhaps the cartoonist is running low on material. Better get the scenario department to dig up some material before Mutt and Jeff lose their popularity. "A Tongue Sandwich" gets the "long and short of it" comedians into a mix-up with Chinks as the main situation. There's the usual improbabilities made possible by cartoon license. Few of them get laughs though.

"The Vagrant"—Mermaid-Educational

Type of production.....2 reel comedy

Lloyd Hamilton is featured in this Mermaid Comedy. The picture is constructed along the lines of "Easy Street," though it contains many additional stunts. The comedy in the first half of the picture is derived from the stunt of forcing Lloyd to work in order to avoid arrest for vagrancy. The policeman has a difficult time in keeping Lloyd at the job, though the latter manages to find work for himself very easily. A good laugh is produced where the cop forces Lloyd to shine his shoes and instead of doing so Lloyd ties the policeman's feet to the metal shoe rests. The second part of the comedy deals with the pretty girl in an "Easy Street" atmosphere, and her attempt to sell "foot-ease" in a drug store window. Lloyd helps her by crippling the feet of those passing by. A funny scene also takes place in the Chinese quarter. Lloyd and the cop are on the roof running around a chimney. Just then the Chinamen, fearing a raid, throw a quantity of opium into the fire and the fumes come out of the chimney and put Lloyd and the cop to sleep. There are many other amusing incidents in this two reeler which is one of the good ones of the series. It runs along pretty smoothly and contains some new stuff. A little slow motion photography is introduced and adds to the fun in the roof scene.

"The Lucky Number"—Hal Roach—Pathe

Type of production.....1 reel comedy

"Lonesome Luke" is the plumber's helper and hero of this single reel comedy. The girls get his pay and give him a paddle for the lottery. But the real fun comes when the plumber is called to Lady Throttlemush's mansion. The little plumber and his foolish helper bring a large time clock with them, and as soon as they enter the house they ring in and record the time. Besides a nice dinner party the house is crowded with loose steam, gas and water. Most of the fun is derived from these simple elements and a few plumber's tools. "Lonesome Luke" forgets his torch under the lady's chair and, as the lady heats up he is challenged to a duel by one of the guests. As the plumbers leave the house and the torch has been left in the cellar blazing at the gas meter, "Lonesome Luke" is informed that he has won the Throttlemush mansion in the lottery. Just then the whole place blows up and the hero is relieved of his burden. The comedy has action and quite a few good laughs. Some of the situations are new and it will please almost any audience.

"No More Gasoline"—Chester-Educational

Type of production.....1 reel travel

The harbor of Rio de Janeiro and the surrounding country in Brazil is the subject of this single reel scenic. A little story about coffee is also woven in between the various views. The opening scenes show two young men on the porch of a restaurant in the city of Rio de Janeiro. After several cups of well brewed coffee they decide to climb one of the neighboring mountains. Several shots are shown of this towering hill from the harbor. On the way up the young men stop off at two hospitable houses for a little more of the native stimulant, and reaching the top they remark that they never could have done it on tea. From the top of this cliff some splendid panoramas are recorded, illustrating the harbor to this South American port and the lay of the land surrounding Rio de Janeiro. The photography is good throughout and the interest well held. This is a little more than an average scenic and would do well as a program filler.

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